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STAR WARS

ISSUE 82

INSIDER

THE DARK SIDE OF ANAKIN

EXCLUSIVE INTERVIEW WITH
HAYDEN CHRISTENSEN

THE STARSHIPS OF EPISODE III

MAKING THE JUMP TO LIGHTSPEED

NATALIE PORTMAN IAN McDIARMID

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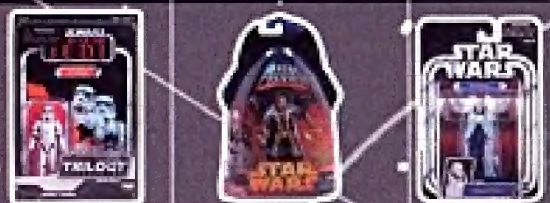
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A Story 28 Years in the Making

Usually when I sit down to write this letter, my mind is a calm sea of *Star Wars* tranquility. I pick a topic and go with it, almost as if the Force is guiding my fingers. However, this time around I found my thoughts disrupted by a combination of absolute euphoria and deep melancholy. On the one hand, I'm completely ecstatic that May 2005 has finally rolled around because it is now that we get to see the final film installment of the greatest saga of all time. On the other hand, it is the final film of the greatest saga of all time, and for the first time in a long while we the fans don't have another movie to look forward to.

In fact, if you think about it, this issue marks the first time in more than 10 years that *Insider* won't have a Prequel Update—of any kind. Even prior to the announcement that *The Phantom Menace* was going to be made, *Insider* still spoke with Producer Rick McCallum and ran updates about *The Young Indiana Jones Chronicles*. Yet here we are in Issue 82, and the words "Prequel" and "Update" are nowhere to be found. But if the recent news confirming a *Star Wars* television program and the fourth installment of the *Indiana Jones* films are in the works is any consolation, you can certainly count on *Insider* to be there to inform you on all the happenings as they occur.

Rather than lament on what the perceived downside of May 19 means, I want to shift back into the positive gear of what that date means—to celebrate the momentous occasion. Actually, the official celebration of *Revenge of the Sith* probably began in November 2004 when the very first trailer was released, which then continued on in March when the full-length trailer hit the airwaves and *Clone Wars* Volume 2 appeared on Cartoon Network. But on April 2, everything really started to come to fruition as eager fans and collectors everywhere flooded their local Toys 'R' Us, Wal-Mart, Target, and grocery stores to get their hands on the latest collectibles, books, and food items based on the new film. And you better believe we here at *Insider* also participated in the much-awaited 48 hours of the Force. As we all know, that was just the beginning.

The big party, of course, happened at the end of April when Celebration III descended on Indianapolis, Indiana. Fans from around the country and all over the world came to participate. Personally, it was great to be a part of this official kick-off and see the enthusiasm of fans of all ages. I was overwhelmed and impressed by all of those who chose to show up in costume, from the stormtroopers of the 501st all the way down to the youngest Padawans and princesses (and by most accounts, parents informed me that they didn't have anything to do with the decision to dress their youngsters up). And it didn't get any better than seeing Rick McCallum's *Revenge of the Sith* extravaganza or experiencing George Lucas live on stage, which hadn't happened at a convention since 1987. It is definitely something I will never forget.

Yet underneath all the excitement lay the real treasure—the film itself and the completion of the tale Lucas began telling more than 28 years ago. As I sat there in my seat feeling fulfilled while the final credits for *Revenge of the Sith* began to roll, I was once again transported back to 1977, my body and brain buzzing with excitement at the spectacle I had just witnessed. While I realized that it was certainly the end of a long era for the films, I also knew that it was just the beginning of the next chapter in the *Star Wars* life cycle. We as fans have a lot to look forward to, and it is my hope that you all will be with us as we move forward into a bright future.

Brett Rector, Editor-in-Chief



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5 EPIC GAMES BUILT-IN



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No Doubt About It: Traviss Knows Her Stuff

ON THE FRONT LINES

This is the first time I have been worked up enough to write to any magazine, and I'm hoping that you can thank author Karen Traviss for me for doing the Republic Commandos true justice.

I heard about the novelization to the Republic Commando video game while serving as a sniper on a four-man team in Iraq, and I was very excited because up until that point, Star Wars novels had never really focused much on the infantry or from a realistic spec ops point of view. I was a little concerned that the true grit of what being a soldier is like would be left out, especially a spec ops soldier. Thankfully, my concern was in vain! I've been a sniper for almost 10 years and have participated in more than 100 real-world missions. Upon reading the novel, I was very pleased to see that Karen was able to capture all the spirit, grit, guts, and everything else that comes with the job.

You can probably imagine how happy I was to get issue 81 of Insider and see that there was a short story based on my favorite squad of galactic commandos! And once again, Karen delivered an awesome story complete with sound, realistic account of military tactics, action, and humor that any real soldier could relate to.

Thank you Ms. Traviss for your hard work in putting together such realistic military stories in the Star Wars universe. Your work is a tribute to all the real men and women who serve everywhere, and your care in getting it right hasn't gone unnoticed. I'm really hoping to read more of your work, whether it be Omega Squad or not.
—Raymond "Wraith 1" Ramirez, Bronx, NY

First off, we here at the Insider want to thank the troops around the globe for their tremendous efforts, and it is our sincere hope that all of you will be coming home real soon, safe and sound. Raymond, you can rest assured that Karen will receive your message. It was a tremendous honor to work with Ms. Traviss, whom we all had the chance to meet at Celebration III. She really is a fantastic writer, and you will all see her name again soon within the pages of Insider.

The reason Karen's stories read so authentically is because she has intimate knowledge of the subject matter having actually served in the military as a defense correspondent as well as serving in the reserve forces in the Royal Naval

Auxiliary and then the Territorial Army. For those of you who haven't read Republic Commandos: Hard Contact, you owe it to yourself to pick up a copy of this book—it's hands down one of the best Expanded Universe novels ever written.

DRESSING UP THE GALAXY

As I excitedly glanced for the first time at last issue's features, I was shocked to see Insider had published an article about costumes. I never would have thought that interview could hold my interest for long, but I was pleasantly surprised. It is without question my favorite article of the issue, and one of the best since subscribing to Insider last year. Trisha enlightened me on the art of costume design. Her comments were incredibly interesting and fun to read. Of course, that is partially to Insider's credit as there were many excellent questions. Thank you for publishing that article, and I greatly anticipate another on the topic—perhaps in more detail.

—Cheyenne Donnell, via Internet

It isn't very often that we here at Insider tackle a subject like costumes, but as we all know that if it weren't for people like Trisha Biggar and John Mollo and Aggie Guerard Rodgers and Nilo Rodis-Jamero before her, the galaxy wouldn't look nearly as interesting. Can you image Darth Vader looking as menacing as he does dressed in a black shirt, jeans, and sunglasses? Yeah, we didn't think so. We are certainly game to providing more articles about costumes, so stay

tuned. And for all you interested fans, there will be a costume exhibit taking place in September at The Fashion Institute of Design & Merchandising in Los Angeles.

EXPANDING THE STAR WARS UNIVERSE

Hi there, and greetings from Mexico!

After four issues, I feel it is time to comment on the changes to the new Insider. First off, I'm glad I kept my membership because the magazine has kept that excellent quality it has always been known for. I also greatly appreciate the idea of an online supplement, and I thought it was a great idea to include additional bits of audio to go with the interviews.

Furthermore, the articles of late, especially the Mandalorian history, have been invaluable. I think it's great that the Insider is devoting space to resolve continuity issues as well as keep an illustrated history of everyone's favorite galaxy. It is my hope to see more articles from authors such as Abel Peña, and you should coerce Pablo Hidalgo to write a few articles!

I'm also hoping that you will revisit some of the story ideas presented in the Star Wars Gamer. For us RPG players, the loss of that magazine was a real downer, but I understand that there doesn't need to be an entire magazine devoted to the RPG game. If you would compromise and include an article every so often, people who aren't familiar with Star Wars role-playing could become informed about it, which would help boost the market potential, especially for the new miniatures game.

Anyway, I know it's a common phrase, but it's true in your case: keep up the good work! I look forward to seeing more great content in the Insider magazine, even if there are to be no more films. The Star Wars universe will still be a great place for fans, artists, and writers to play in.

—Mario A. Escamilla, via Internet

We want to thank you for sticking with the Insider, even through all its various incarnations and changes. And we're certainly glad you like the synergy we are trying to create



with starwars.com and Hyperspace. It has taken a few issues to figure out what we could do to make that partnership finally pay off, but it's all coming together.

We also appreciate your suggestions for content you, the fans, would like to see. Lately, we have been concentrating all our editorial efforts on covering *Revenge of the Sith*, but in the future we will be looking to expand into more areas of interest, and certainly the realm of Star Wars RPGs is of great interest to the community at large. Don't be surprised if you see articles beginning to crop up on that very subject. And you are correct in your observation that the Star Wars universe is still a great place to play in, so we're going to keep replenishing the sand in the box well into the foreseeable future.

POWER OF THE FORCE

I have been eagerly waiting for Episode III to come out and can't wait to see it, but I am wondering what is next for Star Wars? Will there be more movies? And if so, will they be about Luke and the rest of the Rebel Alliance? Or new characters we have never met before? Or will we just have games and books to carry on the Star Wars saga that we all have come to love? If there were to be a new movie what would you want it to be based on? Your magazine kicks butt! I love the articles, and the interview with Ewan was great. Thanks!
—Erik Yome, via Internet

For the past few months, we've received a lot of mail wondering what to expect next, and editor-in-chief Brett Rector broached this very subject in his Editor's Letter in issue 80. At that time, all we knew was that the books, comics, and games would certainly continue, but there wasn't a clear-cut answer whether George Lucas was going to move the story forward on television or not. Well, the man himself has confirmed that there are concrete plans for a television series, and it sounds as if the time frame is to be set between Episodes III and IV.

As to your question about what we here at Insider would like to see if Lucas were to make another movie, well, that's a tough one. Certainly a movie based on the events after *Jedi* would be very compelling, but a movie based during the Knights of the Old Republic time frame be great too. However, like most of you, we're not picky. We'd go see anything—no matter what the time frame or subject matter.

BUT WHAT ABOUT THE CLONES?

What happens to the clones after the Clone Wars? I thought at first that they eventually transformed into stormtroopers because the helmets the clones are wearing in the Episode III movie trailer look very similar to stormtrooper helmets. However, in Episode IV: A New Hope I noticed that some of the troopers varied in height. The clones in the prequels are all the same height, so it isn't possible that clones and stormtroopers are the same. In the novelization of Revenge of the Sith, there isn't a mention of what happens to the clones at the end. Can you please set the record straight?

—Ian Hill, Redding, CA

Well, if we can be Pablo Hidalgo for a quick second we would tell you that your initial observation is correct. The clones of the Republic Army do in fact become stormtroopers by *A New Hope*. (Actually, we didn't have to turn into Pablo at all—if you turn to this issue's Ask the Master section beginning on page 36, you will learn a little fact about the cloning process that should help answer your question.)

HOW 'BOUT MORE BEHIND THE MAGIC!

I was wondering if those awesome people at LucasArts are going to make another Behind the Magic CD for the prequel films? I already own the previous CD for the original trilogy, and I think it's great! There are certainly enough new characters, vehicles, and worlds to explore to help make them worth having.
—Angie Board, Louisville, KY

That's a great question! The original trilogy CD was packed full of valuable information, and there were plenty of other cool extras that made it worthwhile, including a walking tour of the Millennium Falcon, a Princess Leia fashion show, and an outrageously funny weapons testing facility that enables users to abuse a stormtrooper using blasters, lightsabers, and even the Death Star's main gun. On that CD there was actually a section with info on *The Phantom Menace*, but the content wasn't nearly as in-depth. However, in the fall preceding Episode I's release, LucasArts did create the Insider's Guide to *The Phantom Menace*, which included facts and information pertaining to the film. As for the chance of LucasArts making other discs exclusively devoted to the prequels, it's certainly possible, but they haven't announced any plans to do so. ☺

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NEWS

STAR WARS™ CELEBRATION REPORT

THE DARK SIDE INVADES INDIANAPOLIS!

THIS PAST APRIL, FANS FROM ACROSS THE COUNTRY AND AROUND THE WORLD MADE THEIR WAY TO INDIANAPOLIS TO ATTEND CELEBRATION III. BY ALL ACCOUNTS, IT DEFINITELY WAS THE STAR WARS PARTY OF A LIFETIME. *By Mary Franklin and Brett Rector*





IT WILL BE A WEEKEND LONG REMEMBERED

An estimated 32,000 Star Wars fans gathered at the Indiana Convention Center in Indianapolis to party together during Star Wars Celebration III April 21-24, 2005.

Well before dawn Thursday morning, the long, festive lines of fans had already formed around the Convention Center. When asked why each was there, their reasons were as varied as their Star Wars costumes. Some had come to meet the celebrities from the six films of the saga. Some came to shop for collectibles in the Exhibit Hall and the Celebration Store. Some came to see the Lucasfilm Archive Exhibit or celebrity hosts Jay Laga'aia and Warwick Davis or the Fan Fair hall with its multitude of exhibits and activities "by the fans, for the fans."

Whatever their reasons for coming, the fans at Celebration III seemed to be united by a common thread—the desire to celebrate the Star Wars saga and anticipate the upcoming premiere of *Revenge of the Sith* with a community of kindred spirits from all around the world. Insider was there to chronicle the four days of Star Wars fun. Welcome to the party of a lifetime....



JEDI MASTER: GEORGE LUCAS



Not since the 10-year anniversary of *Star Wars* in 1987 had *Star Wars* creator/writer/director George Lucas attended a *Star Wars* fan convention. His Saturday morning appearances at Celebration III were truly the biggest and most electrifying events of the weekend. Lucas addressed three capacity gatherings of cheering fans who leapt to their feet to welcome

their hero to Indianapolis.

No matter that many of them had spent much of the night waiting outdoors in the freezing weather; they were warm with enthusiasm when Lucas took to the stage. A sea of cameras flashed as Lucas waved to the assembled fans.

At the start of the show, *Star Wars* prequel Producer Rick McGallum joined host Jay Lago'ala on stage to introduce two of Lucas' children, Jett and Katie. They appear in *Revenge of the Sith*, Jett as Zett Jukassa and Katie as Chi Eakway. The kids introduced a humorous video sizzle piece that in turn introduced their dad.

Lucas' appearances at Celebration III gave fans the rare opportunity to ask questions of the filmmaker in person. Enthusiastic fans queued up in rows on each side of the stage to inquire about Lucas' experiences in filmmaking, his opinions about certain aspects of the *Star Wars* universe, and, of course, about the future of *Star Wars*.

"You know, we're doing a pilot television series now called *Clone Wars*," responded Lucas when asked about the possibility of *Star Wars* coming to television. "We're going to take that and turn it into a 3D animated version series." Lucas described the episodes as likely to be 30 minutes each.

"We're also working on a spin-off series," he added, "with some characters who have appeared before; that will be a live action series. We're probably not going to start that for about a year. Like on *The Young Indiana Jones Chronicles*, we want to write the stories for the entire first season all at once. I'm going to get it started and hire the show runners and all of that, and then I'll probably step away."

Elaborating on the television series' setting in the chronology of the saga, Lucas explained that the idea currently in development takes



necessary film technology came along and I came to grips with being known forever as George 'Star Wars' Lucas."

In addition to fielding questions such as who he would be if he could play a Star Wars character ("R2-D2") and what color his lightsaber would be ("I have two lightsabers. I have a red one and a blue one"), Lucas was also asked what he thought of the passionate fans who had devoted much of their lives to the Star Wars experience.

place between Episodes III and IV. "There's none of the main characters from I, II, and III (or IV, V and VI for that matter) in the..." he stopped in mid-sentence. "Well, actually, that's not exactly true now that I think about it. We haven't really started the TV show, so it's hard to answer. There are a lot of issues that are connected, but you won't necessarily see a lot of the people that are connected."

Asked which character came first when creating his big screen films, Anakin or Luke, Lucas explained the genesis of the series. "There was

originally to be one film, I wanted it to be Episode IV of a serial (maybe out of 12 or something) that you would never see the first or last episodes of. That's what happened in the 1930s; you had trailers, a short cartoon, and then a cliffhanger. That serial style is what Star Wars is based on.

"I started with Anakin Starkiller and his two kids, then I got to a draft that's kind of what we know now, but it was 200 pages. Then that became three films. I never thought I'd go back and do the original stories, regardless of what the press says or what's out there. But then the

"I am very grateful to you all," he said. "I've been very surprised. Star Wars is something to enjoy and take away what you can from it that maybe helps you in your lives...the point of the movies is to get on with your lives, to take that challenge, to leave your uncle's moisture farm, to go out into the world and change it to save the universe."

Lucas had to leave Indianapolis for another engagement almost as quickly as he had come, but the memory of their filmmaking hero's appearance will linger in the memories of fans for a long time.

RICK MCCALLUM'S SPECTACULAR SPECTACULAR

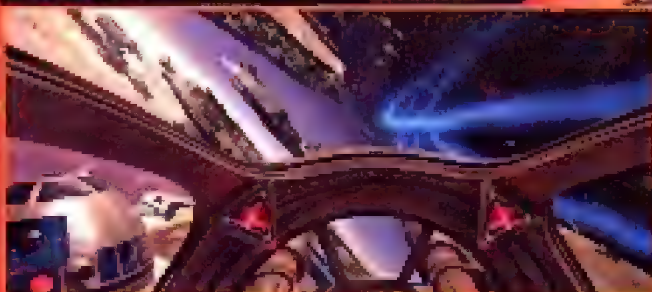
Revenge of the Sith Producer Rick McCallum, always a favorite with Star Wars fans for his candor and his enthusiasm, showed up in Indianapolis with spectacular footage from Episode III, plus a special Industrial Light & Magic (ILM) reel that showed the evolution of a few key scenes from rough cuts to the stunning finished product. Both reels were accompanied by moving, temporary soundtracks. Each digital presentation drew thunderous applause from the assembled fans.

The scenes McCallum chose to show from Episode III were brief glimpses into a selection of scenes that spanned the entire film, giving the audiences a feel for the intense, dark emotion, and vivid visual drama that they would see on screen starting May 19.

The 500 Ballroom in the Indiana Convention Center was transformed into a theater with a 40-foot-wide screen and high-quality surround sound. Fans lined up over and over again to see the Episode III footage, which was shown

repeatedly Friday, Saturday, and Sunday afternoons. McCallum gave the fans much more than they could have hoped for by attending almost all of the screenings himself to chat with the fans and answer questions from the audience. McCallum was eager to hear what they had to say and to share the footage with the fans at Celebration III.

"This has been an incredible experience for all of us who have been lucky to be part of it," McCallum said. "All I want to do is share that with everyone."



OPENING CEREMONY



What better way to officially kick off the "Star Wars Party of a Lifetime" than with a huge Opening Ceremony on the first night of Celebration? To help fans get their weekend started off right, and to give the capacity crowd a taste of the great things to come, Lucasfilm's Steve Sansweet hosted the show Thursday night; it included a healthy sampling from the long list of entertainment and stars scheduled for the show.

After a swinging prelude of Star Wars-inspired jazz from the Menifee Jazz Ensemble, Sansweet

kick-started the show by entering in disguise, accompanied by Darth Vader and an entire legion of Imperial stormtroopers from the 501st. After removing his trooper helmet and dismissing Vader and the troops, Sansweet introduced honored guests Rick McCallum (producer, *Revenge of the Sith*), Lisa Stevens (Official Star Wars Fan Club president), and Howard Roffman (president, Lucas Licensing). Roffman shared an exceptional treat with the assembled fans—an exclusive first look at a highly-charged music video from Sony's Episode III soundtrack, "Fall of Heroes," that focused on the fall of Anakin to the dark side.

The ceremonies were just beginning. Sansweet introduced each of the four Masters of Ceremonies in turn—Tom Berg, Doug Steves, Warwick Davis, and Jay Laga'aia—and each teased the more than capacity crowd in Hall B with highlights of what was coming on their stages.

Davis, Celebrity MC of the Saga Stage, introduced the outstanding live acts that would be performing repeatedly throughout the weekend. The *Star Wars* in 30 Minutes troups performed the *Revenge of the Sith* trailer in their own unmistakable, hilarious style. Charlie Ross of *The One-Man Star Wars Trilogy* reenacted the trash compactor scene from his extremely popular and funny show. The entire cast from *Star Wars: Musical Edition* brought this portion of the ceremonies to a close with a show-stopping song from their show.

Celebrity Host Laga'aia took to the stage next, and after talking about the coming celebrities

and acts on his stage, he delighted the audience by inviting them to sing "My, My, This Here Anakin Guy," a song adapted from "American Pie" by Weird Al Yankovich, with him and the Menifee Jazz Ensemble. Lightsabers glowed from the front of the hall to the back as the crowd joined in singing the choruses with Laga'aia.

The Opening Ceremony continued with a dramatic Jedi vs. Sith lightsaber battle choreographed by Master Replicas. After Sansweet rolled the tape with greetings from Sam Jackson, Christopher Lee, Natalie Portman, Ewan McGregor, Ian McDiarmid, and Hayden Christensen, he introduced the live "Walk of Luminaries," in which most of the celebrities from the cast and crew who would be at Celebration III took to the stage. It was a most impressive lineup of *Star Wars* talent all on stage together.

Finally, Jim Ward, vice-president of Lucasfilm (marketing) and president of LucasArts Entertainment Company, ended the evening with a bang. The reel of footage Ward shared with the crowd spanned iconic scenes from the entire *Star Wars* saga, scenes that evoked strong, nostalgic, and enthusiastic emotions from the assembled fans. The reel ended with the proclamation "Celebrate the Saga" as confetti cannons showered the crowd.

It was a show to remember, and the Celebration III weekend was just getting started.

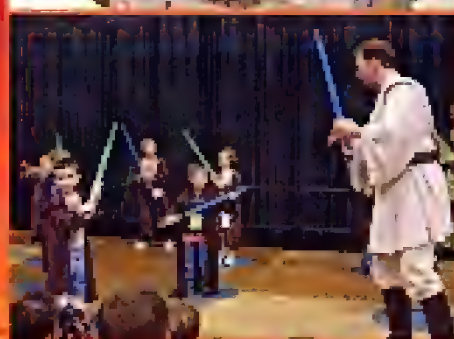
CELEBRATION III EXHIBIT HALLS

ENDLESS FUN FOR FANS

At each end of the Indiana Convention Center, upstairs and downstairs, fans could find special exhibits and halls with enough options to help them have the best *Star Wars* fan experience possible. Fans, entertainers, and vendors alike offered up some of the best things to do and see for the weekend.

FAN FAIR HALL

The Fan Fair Hall was a top-notch showcase of *Star Wars* by the fans for the fans. From



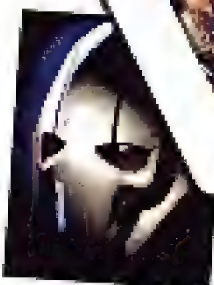
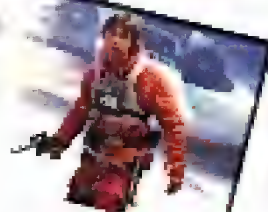
O'loria from niubnubsuniverse.com led teams of diorama builders in constructing the Death Star over the weekend. Fans could build free of charge and then take home their portion of the Death Star on Sunday. The Jedi Training Academy, sponsored by Burger King, offered kids the chance to learn lightsaber moves with a Jedi Master and offered one of the best "photo op stations" of the entire show. Road Squadron members drove their customized *Star Wars* cars from all over the country and parked them in the Fan Fair Hall where fans could view them.

Fan groups and clubs recruited new members, organized games, and raised money for a number of charities at their tables in the



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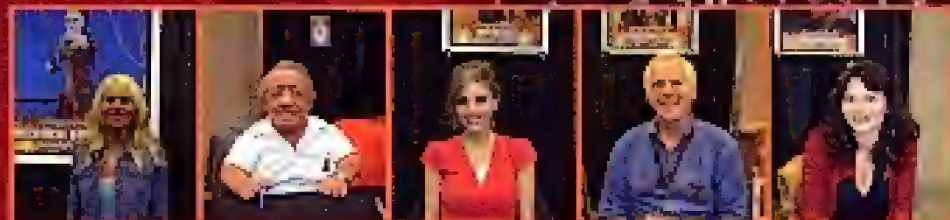
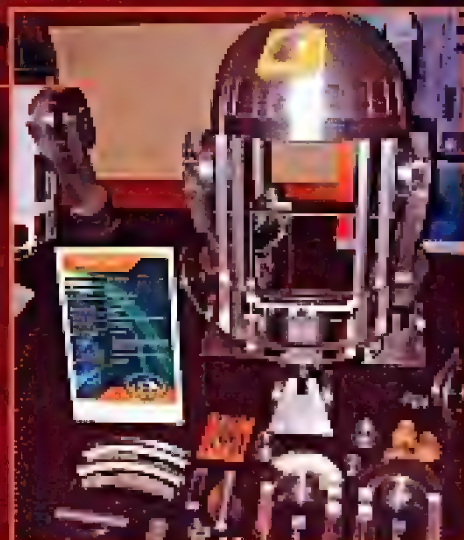
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III STAR WARS CELEBRATION REPORT

Hall, and Shane Turgeon showed an impressive Star Wars tattoo art display and signed ink fans up for the Star Wars Tattoo Show on Sunday. A life-sized X-wing starfighter, spectacular photo backdrops, airbrush tattoo artists, an X-box arena, and a Star Wars Viper (a contest grand prize from Cingular) rounded out the hall. No one wanted to miss the Stormtrooper Olympics sponsored by the 501st Legion on Thursday, and in true Indianapolis style, there were Droidyard 500 races daily, pitting droid against droid for fortune and glory. OK...just for glory.



AUTOGRAPH HALL

The stars came out at Celebration III, and in no place did as many shine as in the Celebration Autograph Hall managed by Official Pix. Fans appeared in droves to meet stars from all six films of the Star Wars saga and to have their photo taken with them and receive their autographs. The host of stars included Michonne Bourmlague (Aurra Sing), Kenny Baker (R2-D2), Amy Allen (Ayla Secura), Peter Mayhew (Chewbacca), David Prowse (Darth Vader), Jeremy Bulloch (Boba Fett and Captain Colton), Leeanna Walsman (Zam Wesell), Billy Dee Williams (Lando Calrissian) and more than 30 others.



on stage Saturday morning. The droid builders were thrilled, and Lucas and McCallum were very impressed with their efforts.

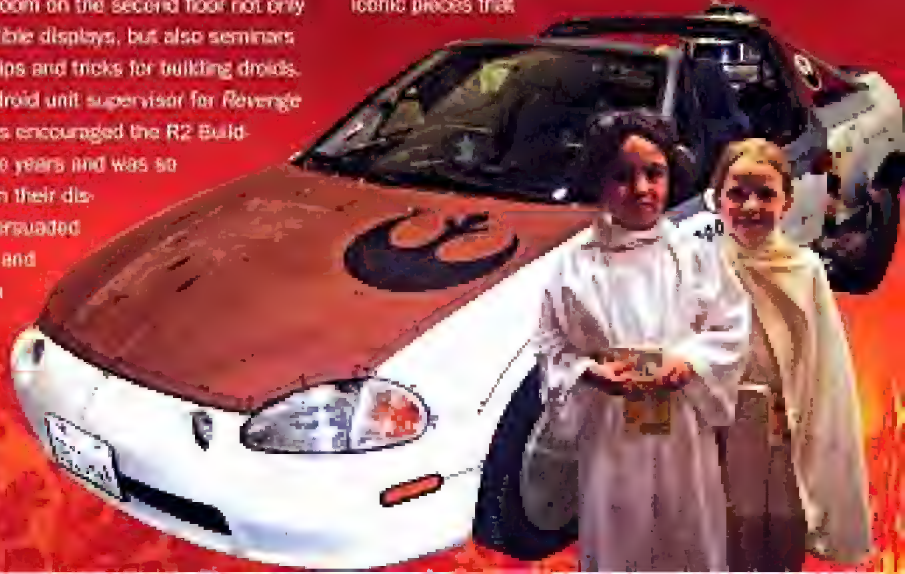
R2-D2 BUILDERS' ROOM

The R2-D2 Builders' Room was beautifully put together with so many professional displays of Star Wars droids of every kind that it was easy to forget that the room was entirely a volunteer effort orchestrated by Jason Smith and a handful of passionate droid builders. Fans who strolled through their room on the second floor not only enjoyed incredible displays, but also seminars and classes, tips and tricks for building droids.

Don Bies, droid unit supervisor for *Revenge of the Sith*, has encouraged the R2 Builders through the years and was so impressed with their display that he persuaded George Lucas and Rick McCallum to stop in to the room immediately after Lucas presentations

LUCASFILM ARCHIVE EXHIBIT

Fans who made time to peruse the Archive Exhibit at Celebration III were rewarded with a viewing of one of the most impressive collections of iconic film props and costumes ever put together for a show. Titled "As the Shroud of the Dark Side Falls...a New Hope Dawns," the exhibit displayed iconic pieces that



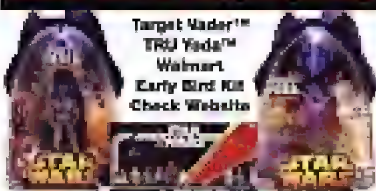
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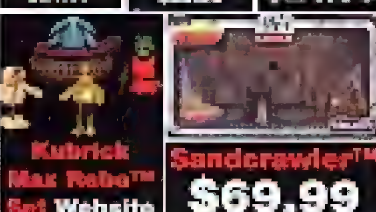
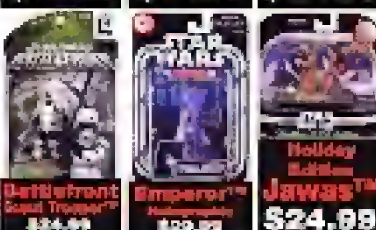


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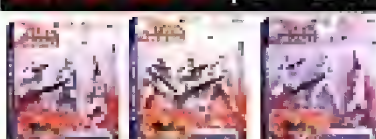
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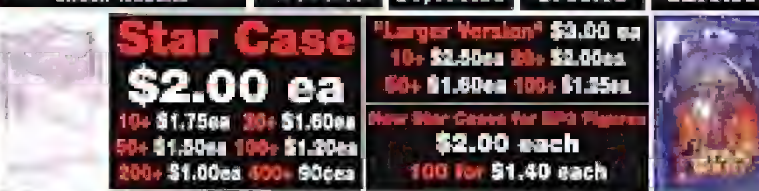
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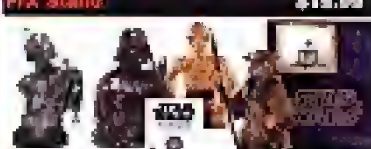


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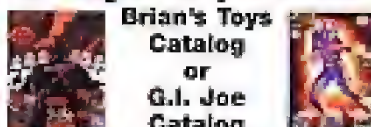
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symbolized Anakin's fall in Episode III, including Obi-Wan and Anakin's lava-burned costumes and the *Revenge of the Sith* Darth Vader costume. Continuing past Wookiee warriors, Yoda the Jedi Master, and two models of the Millennium Falcon, the display made its way back around to models of the landspeeder and Jawa sandcrawler from *A New Hope*, reminiscent of the events and the tale of hope inherent in the film.

CELEBRATION III EXHIBIT HALL

In addition to the Celebration Store (always a long line), the Celebration III Exhibit Hall featured a hangar's worth of collectibles available from various vendors as well as booths and pavilions by notable Star Wars licensees, including Gentle Giant Studios, Code 3 Collectibles, Hasbro, Wizards of the Coast, LEGO, Master Replicas, and many more. A few of the coveted exclusives sent collectors into a buying frenzy, including a sandtrooper corporal bust (Gentle Giant) and a sculpted 3D poster from *The Empire Strikes Back* by Code 3 Collectibles.

2005 STAR WARS FAN FILM AWARDS

In their fourth year, the Star Wars Fan Film Awards were inaugurated at Celebration II in 2002. Host Warwick Davis delighted the many filmmakers and film fans in attendance by showing them films that he had produced as a youngster, including *Video Nasty*, *Return of the Ewok*, and the world premiere of *Willow: A Short Perspective*. Davis shot the latter while making the film *Willow*, and the footage had never been seen anywhere else before that evening.

Davis introduced a host of industry guests who presented the awards to the filmmakers. At one point of the evening, however, Davis was taken by surprise by Lucas Licensing's Howard Roffman, who presented him with the 2005 Pioneer Award for *Return of the Ewok*. Roffman described Davis as an enthusiastic, warm, shining star on the set of *Return of the Jedi*, and also recalled George Lucas' inarguable decision to cast Davis as the lead in *Willow*.

Other highlights from the show included *Revenge of the Sith* Droid Unit Supervisor Don Bies presenting the award for Best Comedy with the enthusiastic help of R2-D2, and Previsualization/Effects Supervisor Dan Gregoire describing the unique pressures of animating while having George Lucas stare over one's shoulder.

For Love of the Film by Barry Curtis and Troy Metcalf took home top honors in the competition, winning the *George Lucas Selects Award* and praise from the filmmaker himself in a taped

message. Their film, which chronicles how fans in a theater respond when the film breaks during a screening of *A New Hope*, is a loving tribute to the power of the Star Wars movies in our lives and culture.

Congratulations to Curtis and Metcalf, and to all the winners in the 2005 Fan Film Awards:

- Spirit of Fandom
Mark Rusclano, *Bobo*
- Best Song
Timothy Edward Smith, *One Season More*
- Best Crossover Spoof
Wayne Barnes, *Anakin Dynamite*
- Best Original Concept
Alabama Rob, *Star Wars Elements*
- Best Comedy
Robert Reeves, *Cheap Seats*
- Best Animated Film
Tetsuro Sakai, *Walk in a Bamboo Bush*
- Pioneer Award
Warwick Davis, *Return of the Ewok*
- Audience Choice Award
John E. Hudgens, *Sith Apprentice*
- George Lucas Selects
Barry Curtis and Troy Metcalf, *For Love of the Film*

COSTUMES ON PARADE

There were costumed fans everywhere at Celebration III—in the halls, in the line outside in the morning, at the evening events, and often at the local Steak n' Shake, too.

Costumers attending Celebration III had two opportunities to show off their craftsmanship and talent. Friday, the Costume Pageant was all about costuming expertise. A capacity show of 75 costumers strutted for judges Dave Elsey, Lou Elsey, and Shannon McRandle. The show had originally been slated to have categories called Hero, Villain, Outer Rim, and Child, but the abundance of beautiful Padmé dresses caused coordinator Anne Brown to add an additional category just for contestants dressed as the female lead from the prequels.

After the judges chose their winners, the audience voted with applause for the Best in Show from the assembled category winners. The costume pageant winners are:

- Best Padmé:
Dawn Murphy, *Meadow Picnic Dress*
- Best Outer Rim:
Dan Hyatt, *Tauntaun*
- Best Kid:
Quincy Newkirk, *Queen Amidala*
- Best Hero:
Drake Conrad, *Luke Action Figure*
- Best Villain:
Earl Berquist, *General Grievous*

The Costume Cabaret was Sunday afternoon, also hosted by Warwick Davis on the Saga Stage. Star Wars actors Mike Quinn and Jerome Blake, and Charlie Ross of the *One Man Star Wars Trilogy* judged as costumers performed for the crowd. The Costume Cabaret winners are:

- Best Child Performance:
First Place: Jennifer Gordon, *Aurra Sing the Bounty Hunter*
Second Place: Patrick Mitchell, *Mini Darth Vader*
- Best Individual Performance:
First Place: Amy Philippe, *Ambriehl the Slave Dancer*
Second Place: Julie Berger, *Shmi Skywalker*
- Best Group Performance:
First Place: Jimmy Siohas, Christy Erkel, Grant Hartman performing "Sophisticated Wookiee"
Second Place: Tulare County Fan Force (Kim Leigh, Tiffany Boling, Charles Boling, Michael Anderson, Barry Pike) performing *Rise of the Dark lightsaber bottle*
- Best in Show:
Jimmy Siohas, Christy Erkel, Grant Hartman performing "Sophisticated Wookiee"

The Best in Show Performance reprised the *Young Frankenstein* scene of "Putting on the Ritz" with a Star Wars twist. A Wookiee with a top hat and cane—certainly a scene to be witnessed nowhere outside the spirited fanfare of Celebration III.



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Apprentice To The Sith Wizards

JONATHAN RINZLER CHRONICLES THE MAKING OF THE STAR WARS SAGA'S FINAL CHAPTER

When Jonathan Rinzler was a teenager in the mid-1970s, visits to his father's Universal Studios office meant the chance to catch a glimpse of various projects: Raymond Burr shooting episodes of *Ironside*, or Robert Conrad at work on *Baa Baa Black Sheep*. But few sights made more of an impression than Rinzler's close encounter with the icon of the first modern summer blockbuster: the mechanical shark from Steven Spielberg's *Jaws*. When Rinzler saw it, Amity Island's least-welcome visitor was on two saw-horses and partially disassembled, its mechanical innards revealed.

"An unforgettable moment for me," says Rinzler. Little did he know that decades later he'd be a senior editor at Lucasfilm and spend three years chronicling the making of the most hotly anticipated summer blockbuster of all: *Revenge of the Sith*.

When the first Art Department meeting was held at Skywalker Ranch, Rinzler was there. And he'd be there until the end: principal photography, pickups, postproduction, you name it. In fact, the day Rinzler spoke with *Insider* in April, three special-effects shots remained to be done,

along with the final bits of sound and work on the music mix and color timing. And as *Revenge of the Sith's* chronicle, Rinzler was still keeping tabs on the process.

With *The Making of Star Wars: Revenge of the Sith* (Del Rey, \$39), *Star Wars* fans can follow the saga's climax from start to finish: Rinzler's book unfolds in chronological order, offering a day-by-day look at the movie's development. Besides getting to be a fly on the wall, Rinzler had what may be unprecedented access for the writer of a making-of book, getting to sit down with everyone from the actors to the department heads to George Lucas and producer Rick McCallum themselves.

"To be able to be part of the three years of watching them make this movie has been like an apprenticeship," Rinzler says.

It's an apprenticeship that's not quite over, even though *Making* came out in early April. (On the same day, incidentally, as *The Art of Star Wars: Revenge of the Sith*, also penned by Rinzler. Yes, he's exhausted.) Publishing's long lead times mean *Making* had to be finished long before the movie whose behind-the-scenes story it told. Rinzler says his work on *Making* was wrapped up last October; throw in Lucas' penchant for improvisation and the fact that digital tweaks can be made until the final days before a movie's release, and you have an even bigger mismatch.

But some digital problems have digital answers. Del Rey's Steve Saffel suggested that *Making's* last chapter be an eBook, allowing Rinzler to continue the story without waiting for printing plants. *The Making of Star Wars: Revenge of the Sith—The Final Chapter*, available from starwars.com and Random House's web site as a free download, takes readers up until March. And if Rinzler gets his way, the digital extension will itself have a postscript. "My hope is that one day we will do a deluxe edition or a reprint that goes up to the end," he says.

While many of *Revenge of the Sith's* characters were introduced in the saga's other five parts, Rinzler witnessed the evolution of the saga's final iconic villain: General Grievous. *Making* lets readers follow every stage of Grievous' development, starting with the earliest Art

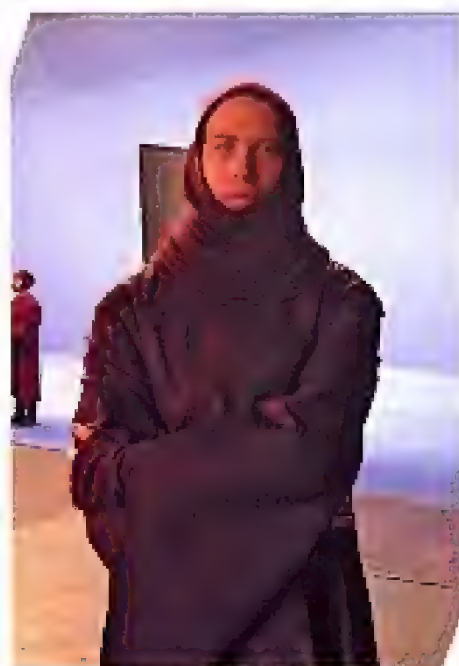


Department concepts: An evil child, a Medusa-like woman, and floating heads didn't resonate with Lucas. Warren Fu's droid with organic eyes did.

"I think that idea clicked with George because you had something that foreshadowed Darth Vader," Rinzler says. From there, Rinzler follows Grievous as he passes from the hands of sculptor Robert Barnes to Industrial Light & Magic to his role in the film—a role that changed after Lucas viewed a rough cut. From there, it's on to postproduction and a last surprise. ILM's Matthew Wood may have supplied the voice of Grievous, but Lucas had a unique contribution: Cough into a mike with sound wizards around, and you never know what will happen.

As for Rinzler, late in postproduction he and a number of ILM staffers donned Naboo outfits to serve as extras for a poignant moment near *Revenge of the Sith's* conclusion. The group was shot "at different angles and elevations, so [the filmmakers] could replicate us wherever they wanted to in relation to wherever the camera was." Throw in a bit of digital magic and another pass with the extras in different garb, and "the 50 of us will seem like 20,000," Rinzler says—though he warns that, "I don't know if you'll actually see me at all," assuming his scene isn't cut.

Rinzler says after all his time on the set, the role reversal wasn't disorienting. "You become



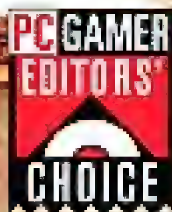
The distinguished Jonathan Rinzler makes an appearance as an ILM funeral-shot extra.

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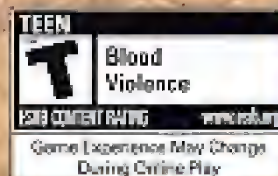
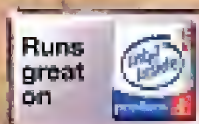


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Jenssen notes that while 3D computer models are different from physical models, the two are still more alike than not. "We still have to draw from what we see," he says. "One advantage is that we don't have hundreds of sheets of paper lying around everywhere—although it is still possible to occasionally lose a digital image."

Or to see a digital image alteration. Chasemore repainted vehicles to keep up with color changes and notes that a big section of one Grievous-connected vehicle was left undone "until the 11th hour before the finished details came in." Jenssen can top that, noting that the book went to print before one vehicle of his was finalized. "I will be very curious to see whether [the film version] looks like my illustration," he says, joking that he hopes "the Lucasfilm and ILM guys got it right."

So how does a peek at a physical or digital model turn into finished drawings? Work. Lots and lots of work.

Take Anakin's starfighter, illustrated by Chasemore. He began by photographing and measuring the physical model, and then he reviewed a CG model used to create a viewing angle and determined what to cut. That first step was drawn on tracing paper and approved, after which the relevant sections of the ships were identified and

discussed with Episode III Concept Design Supervisors Erik Tiemens and Ryan Church, who discussed how certain machinery might function. Those discussions led to detailed drawings of various interior systems on different layers of tracing paper until a fairly detailed drawing emerged for approval. The approved drawing was then blown up with a photocopier until it was about the same size as a page in the book and transferred onto an art board using graphite paper. That led to a "neat pencil" sketch, another round of approvals, and finally inking and painting.

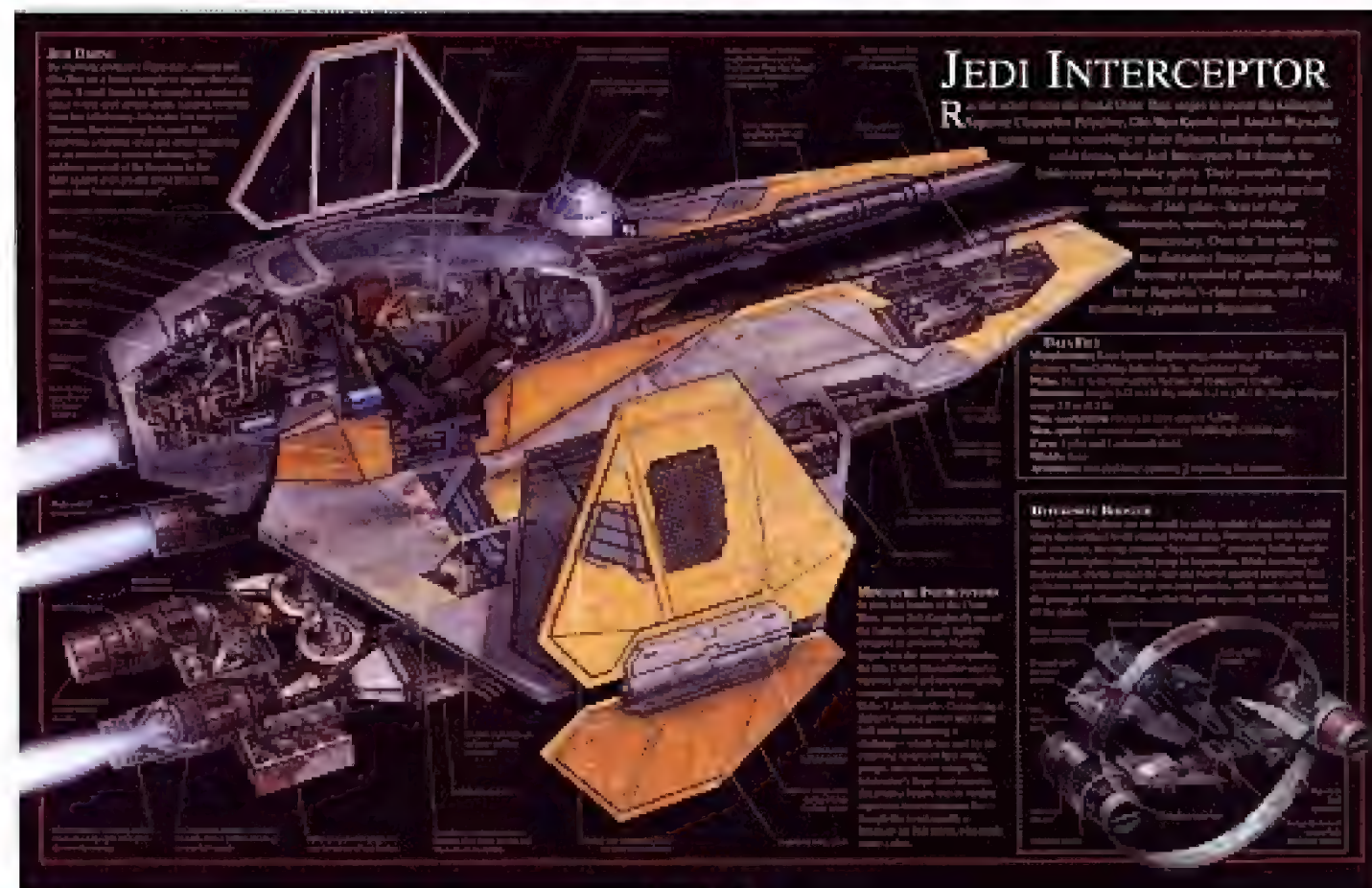
"Hey, presto, around 250 hours later, there's a finished artwork," Chasemore says wryly.

Asked about their favorites, Jenssen cites the ARC-170 fighter, which he says "bears an obvious resemblance to one of the fighters from Episode IV." Chasemore picks the "Joe Johnston Juggernaut," a nod to the design's origins in a concept considered for *The Empire Strikes Back*. "I had such fun drawing and painting it," he says, adding that "it's huge, it's awesome, it's got wheels and big guns, and it's stuffed full of clone troopers—brilliant!"

Looking back at memories from their eight-year run on *Star Wars*, Chasemore recalls asking Concept Design Supervisor Doug Chiang where then to put the weapons in the Episode II version

of Slave I. Chiang's answer: Chasemore should know because he put them there. "I felt so proud that they had actually used my artwork from the [classic-trilogy book] as reference for the new Slave I," Chasemore says. Jenssen recalls a trip to Leavesden Studios and his first visits to Skywalker Ranch and ILM. "On that trip, I also shared a hotel room with Rich [Chasemore] for two weeks, which might well have ended in tears but worked to cement a friendship that I know will last the rest of our lives," he says.

Fortunately for fans, their work isn't quite done—the two are currently working on the recently announced *Complete Locations: Inside the Worlds of Episode I to VI* book. And if the opportunity should arise, Chasemore says he still wants a crack at the Imperial shuttle, leaving Jenssen to muse that "the Super Star Destroyer hasn't been done either...maybe one day there will be an *Ultimate Star Wars Incredible Cross-Sections* book to include these." —Jason Fry



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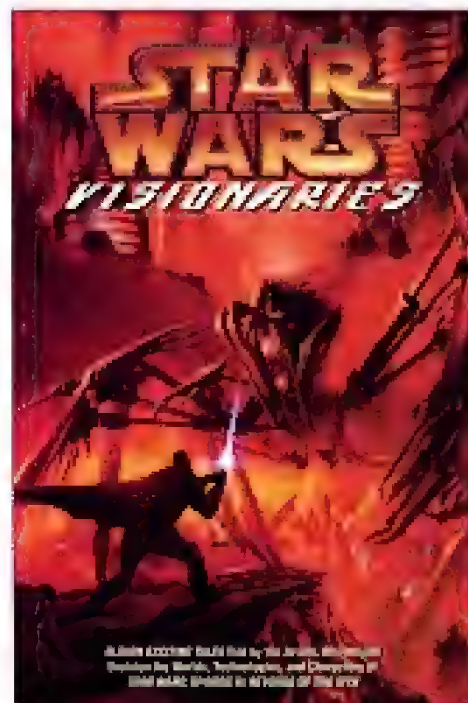
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Artistic Splinter Cells

ELEVEN STAR WARS CONCEPT ARTISTS SHOW THEIR VISIONS OF THE SAGA



Darth Vader's breathing grille. C-3PO's sleek body of gold. The pale glow of a lightsaber. George Lucas may have dreamt up these things, but it was Concept Designer Ralph McQuarrie who first captured them as images. In the *Star Wars* movies—packed as they are with strange vehicles, settings, droids, and aliens—concept designers are behind most of what we see onscreen.

This gave Senior Editor Jonathan Rinzler at Lucasfilm an idea, and he pitched it to Dark Horse Comics. Why not let the artists responsible for the look of *Episode III* contribute their talents to a comic book? The result is *Star Wars Visionaries*, an original, 128-page graphic-novel anthology featuring all-new stories and art pieces by *Revenge of the Sith*'s concept artists and ILM art directors.

While the idea sounded great on paper, questions remained at the outset. The artistic skill of the contributors was beyond question—but could they harness their art to the unique format of sequential-art storytelling that is comics? And did they have something to say?

"My fear was that I'd be dealing with a group of guys who didn't understand the mechanics of what we do in comics," says Dark Horse Editor Jeremy Barlow. "You know, that we'd end up with story pages that had 20 panels on them with a

dozen word balloons from as many characters in each panel." Barlow quickly found that this wasn't the case. "The Visionaries artists knew their stuff. These guys had some powerful ideas, so I just stood back and let them fly," he says.

Derek Thompson's work on *Revenge of the Sith* included concept art for a sequence toward the middle of the film, when viewers are shown glimpses of various Clone Wars battlefields across the galaxy. Later in the design cycle, Thompson shifted to storyboarding, producing lots of little drawings covering, as he puts it, "three big chunks of the movie...beginning, middle, and end."

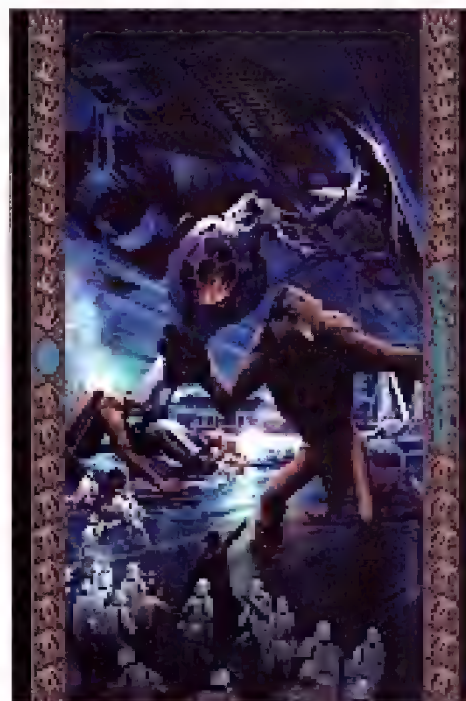
His experience behind the development curtain gave Thompson a unique outlook on the *Star Wars* universe, which he applied to his *Visionaries* assignment. "Having regular interactions with George (Lucas) during the writing and development process gave me an extra perspective on the events in the upcoming film," Thompson says. "I was able to layer some of those things into my piece."

For *Visionaries*, Thompson contributed the story "Sithsis," which explores the mind of Darth Sidious during a secret meditation set just before the events of *Episode III*. "I wanted to explore an intimate and unseen aspect of Sith ritual," he says, "and I liked the idea of seeing just what Sidious does before he becomes Palpatine for the last

time. I always found his character fascinating and felt that a glimpse behind the veil of his secrecy would be cool to see." In fact, prior to starting work, Rinzler arranged a 45-minute telephone interview for Thompson with Darth Sidious/Palpatine actor Ian McDiarmid.

Warren Fu shares the same advantage as Thompson, having had access to George Lucas during the development of *Revenge of the Sith*'s script. "We got a glimpse into his thought process and approaches to story," he says. "One of the main themes that George is illustrating in the prequels is that even a notorious villain like Darth Vader was not always evil." Fu, whose conceptual work for *Episode III* included the design of General Grievous, took this theme and applied it to the character he had labored over. "My story essentially deals with the birth of General Grievous," he says. "It follows him from his mysterious shuttle accident as a noble Khalee general to his rebirth as a cold-blooded cyborg. I figured that the fans would like to know how Grievous came to be. This is my chance to not only tell them but also to show them."

At ILM, Aaron McBride developed the settings of Mustafar and Kashyyyk for *Episode III*, both in their digital incarnations and as practical model sets. His story, "Old Wounds," refers to the inju-



From "Bad Religion" by Ryan Church



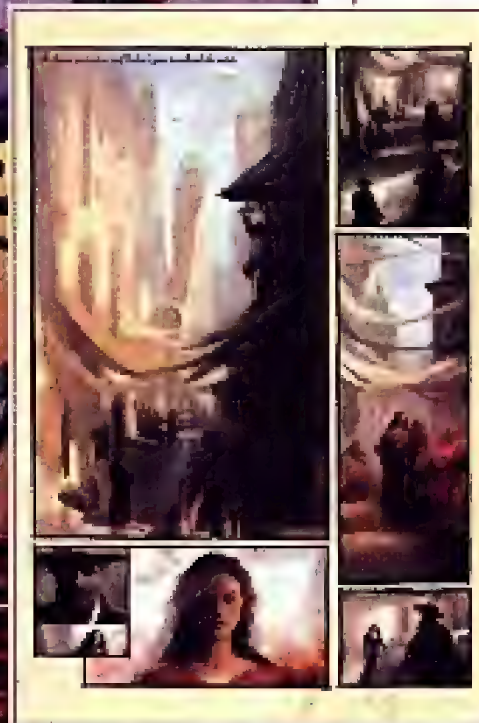
From "Sithsis" by Derek Thompson



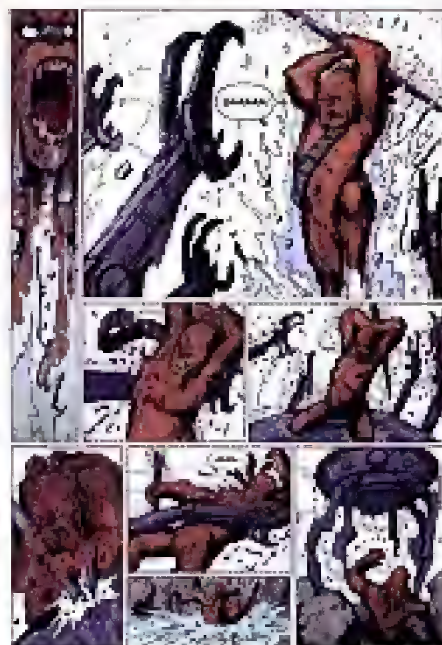
From "Old Wounds" by Aaron McBride

ries Darth Maul suffered from Obi-Wan and also the bad blood between Obi-Wan and Uncle Owen. "After all [Obi-Wan] lost, he still chose to protect the children of the man who tried to kill him in the hopes of one day restoring peace," McBride points out. "Yet Owen still treats him with contempt, and a whole empire wants to kill him."

Barlow deems the experiment a success, reflecting on the quality and variety of the stories, and the brilliance of the artwork, which includes art and stories by Concept Design Supervisors Erik Tiemens and Ryan Church. "Everyone involved proved why they're working for George Lucas," he says. "He doesn't let just any slouch in there." —Daniel Wallace



From "The Artist of Naboo" by Erik Tiemens



From "Deep Forest" by Sang Jun Lee

VISUALIZE THE VISIONARIES

Even at its smallest to Star Wars Visionaries, finding their artistic voice and unique insider's perspective to the world of spinoff stories, set in a galaxy far, far away. According to Dark Horse Comics' Ed Brubaker, about half of the stories go into canon, but all 11 are affecting rifts on the Star Wars universe.

- **"Old Wounds"** by Aaron McBride: A few years after Revenge of the Sith, Darth Maul confronts Obi-Wan Kenobi at the Lars Homestead on Tatooine.
- **"The Artist of Naboo"** by Erik Tiemens: An alien living in the Naboo City of Theed becomes enthralled by images of Padmé, leading to shocking visions of her future.
- **"Not Tienko and the Quest for the Sacred Eye of the Blind Ocelot"** by Michael Murrain: The story is all before revenge of the Sith and follows Tienko, a Jedi Knight who Tienko's master journey to find a replacement for an eye he lost to Anakin Skywalker's hand.
- **"Siths"** by Derek Thompson: A disturbing look inside the twisted mind of Darth Sidious.
- **"Extremes"** by Alex Maley from M. Zachary Sherman: During the Battle of Hoth, a young Alliance soldier receives a message from just as the Empire is under the Rebel force.
- **"The Fourth Project"** by Stephen Mar: A fascinating examination of the nature of the Force.
- **"Prototypes"** by Robert E. Barnes: The story behind the early, failed designs of the Mandalorians.
- **"Mandalorian"** by Greg Pak: A pair of revealing examples of Imperial propaganda.
- **"Deep Forest"** by Sang Jun Lee: The moments leading up to the attack of the Wookiee planet Kashyyyk with the rise of the Clone Wars.
- **"Cassida's Gambit"** by Ryan Church: A series of side-by-side images showing the risky battle and the aftermath by the Clone Wars.
- **"The Eyes of Revolution"** by Warren El: The origin of General Grievous.



Galactic crush! The starships and battle cruisers of *Revenge of the Sith* are heavily armed and ready for anything. *By Daniel Wallace*



Episode III opens with a staggering naval battle waged on the edge of the sea of interstellar vacuum. It certainly gives *Return of the Jedi*'s Battle of Endor a run for its money as the greatest space battle ever put to film. In classic *Star Wars* fashion, thick-hulled battleships trade cannonades while fighters bob and weave through the lines of fire, creating an overall vibe of barely controlled chaos.

Star Wars' great strength has always been in giving the exotic a touch of the familiar, from Luke's hotrod landspeeder to terrifying space monsters who just want to kick back and have a few drinks at the local cantina. In

its own way, Episode III's Battle of Coruscant calls to mind the heyday of 18th Century high-seas combat. Anakin Skywalker and Obi-Wan Kenobi even board the enemy flagship with cutlasses (err...lightsabers) drawn.

Take a closer look at the starships of Episode III, and you'll catch the shape of the familiar, from clipper ships to World War II fighter planes. You'll also note the design influence of the classic *Star Wars* trilogy, for *Revenge of the Sith* is a visual bridge to an industrial aesthetic originally introduced in 1977.

But first—stand back! Here comes the opening ship, and it's a monster!



INVISIBLE HAND

The *Invisible Hand* is the spearhead of the Separatist fleet aimed at Coruscant. The pride of the Separatist navy and the favored craft of General Grievous, the kilometer-long Providence-class carrier/destroyer carried out such atrocities as the shelling of Hoth and the ambush at Belderone prior to its attack on Coruscant. Despite its armor plating and ferocious reputation, the *Invisible Hand* became a tomb on its final mission.

Prior to its destruction, the *Invisible Hand* was equipped for planetary pacification. It could hold 20 squadrons of droid fighters or other starfighters, and over 400 ground-assault vehicles. Its turbolaser turrets could unleash a blistering orbital bombardment, while more than a hundred proton torpedo launchers could easily swat away attacking vessels. The *Invisible Hand* even had an observation platform, built within a sensor pod high above the dorsal hull, from which its masters could savor the mayhem they had unleashed. It was here, framed by 180-degree windows, that Chancellor Palpatine was held hostage by Count Dooku.

The name "*Invisible Hand*" is an appropriate one, sharing its title with the famous economic principle of Adam Smith. Under Smith's *invisible hand* theory, individuals contribute to the common good of a society even when they pursue their own self interests. Such a philosophy would appeal to the greedy Neimoidians of the Trade Federation, who comprise a key contingency of the Confederacy of Independent Systems that the *Invisible Hand* fought to preserve. Previous Trade Federation battleships have borne names like *Revenue* and *Profitree*.

The hull of the mighty warship shared some of the rounded "pickle" curves seen in *Return of the Jedi*'s Mon Calamari cruisers. In fact, the *Invisible Hand* bore a similar pedigree, having been constructed by squid-faced Quarren exiles from Mon Calamari at the Free Dac Volunteers facility inside the tunnels of Pammant. The ship proudly wore the insignia of the Confederacy of Independent Systems, an emblem that bears a striking resemblance to the solar panel on a TIE fighter.

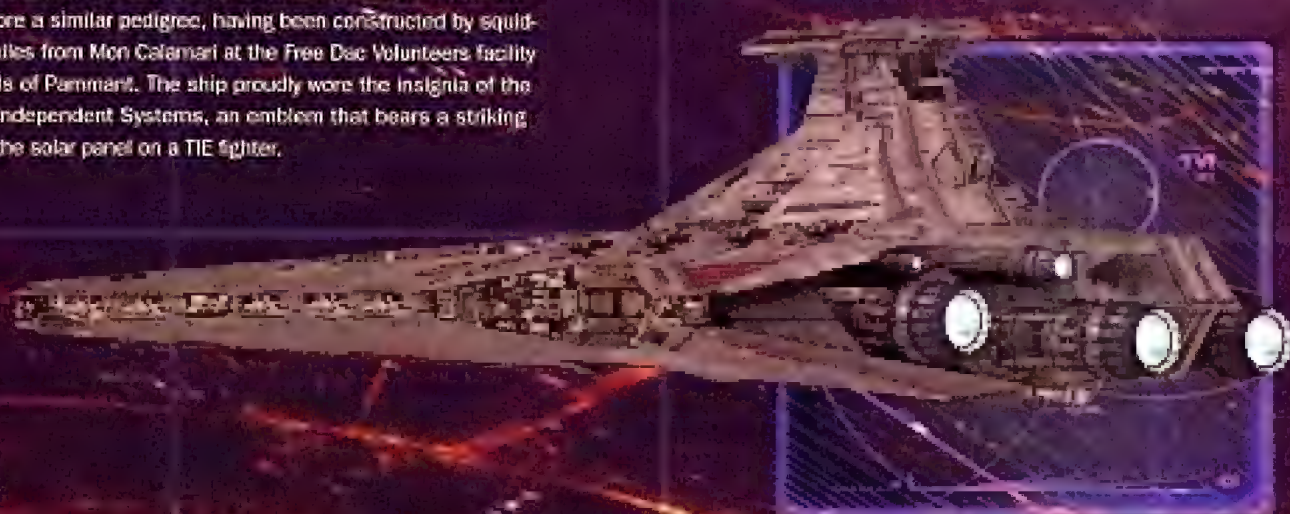
VENATOR-CLASS STAR DESTROYER

There's no denying it now—we have Star Destroyers in the prequels. The triangular transport ships seen in the closing moments of *Attack of the Clones* were cool but were merely embryonic versions of Episode III's new Venator-class Star Destroyers. They are the most powerful capital ships in the Republic navy.

The Venator-class Star Destroyer functions as both a battleship and a starfighter carrier. Its armaments include heavy turbolasers, laser cannons, proton torpedo launchers, and tractor beam projectors. Its most innovative feature is the flight deck/runway that extends for a half kilometer inside the vessel's prow. When the bow doors are opened, the Star Destroyer can launch fighter after fighter from its nose as if shooting bullets from a rifle.

If needed, the Star Destroyer can land on a planetary surface to disgorge troops. It can carry more than 400 starfighters, 40 gunships, and two dozen military walkers. It takes a crew complement of more than 7,400 to operate a Venator-class Star Destroyer. The bridge sits within a conning tower in familiar fashion, though the customary shield-generator globes from the classic trilogy are not yet in place.

Any discussion of Venator-class Star Destroyers should include a mention of Victory-class Star Destroyers, an Expanded Universe creation (first referenced in the 1980 novel *Han Solo's Revenge*) said to have fought during the Clone Wars. At 1,100 meters, the Venator is significantly larger than the Victory (which measures only 900 meters), though both will eventually be out muscled by the 1,600-meter Imperial Star Destroyers of the Empire. Victory Star Destroyers don't appear in Episode III, but there's no reason that both ship designs couldn't have co-existed during the Clone Wars action that occurred offscreen.



COMMERCE GUILD DESTROYER AND IBC FRIGATE

The *Invisible Hand* isn't the only big ship in the Separatist armada. Destroyers and frigates fight tenaciously in the Battle of Coruscant despite heavy losses under the guns of the planet's defenders.

Both types of craft share a stripped-down, skeletal style in which the exterior hull plating fails to cover the entirety of the superstructure. In-universe, this fact is attributed to the large number of droids used on board, thus making unnecessary air-sealed compartments or life-support equipment. Elements of this "visible guts" style have been seen before in the Rebel Alliance's Y-wing fighters and in *The Empire Strikes Back*'s Hoth evacuation transports.

The Commerce Guild *Recurant*-class support destroyer is the heavier of the two models with three potent outrigger engines and so many sensor antennae on its back that it looks like the offspring of a clam and a porcupine. The destroyer has a gigantic turbolaser cannon slung under its chin and boasts nearly 120 other laser weapons stuck onto every cranny of its hull.

The InterGalactic Banking Clan *Munificent*-class frigate, distinguishable by its crossbar wing pylons, isn't as heavily armed as the destroyer and is primarily used for battlefield communications or signal jamming. In the service of the InterGalactic Banking Clan, the vessels were once used to guard treasure hoards and individual business clients. A *Munificent*-class frigate has a crew of only 200 but can carry up to 3,000 battle droids in its holds.



DROID TRI-FIGHTER

Throughout the prequels, the starships flown by the "bad guys" tend to be overwhelmingly alien, featuring combinations of lines and angles rarely seen in functional design. Compare the air-show parade finery of the Naboo N-1 or the athletic fighter-jack wedge of the Jedi starfighter against the shifting geometry of a droid Vulture fighter or the weird needle-nose of the Geonosian beak-wing. Separatist craft aren't built with humans in mind. This exoticism contributes to the enemy's sense of "otherness," making them easier foes to root against. It also helps moviegoers distinguish between the players during frenetic starfighter dogfights.

The droid tri-fighter continues this trend of bizarreness, blending the look of a beetle and a seashell. Its name comes from its three curving arc-wings, which give it a trilateral symmetry seldom found in nature. The wings, decorated with orange and blue tribal markings, curl up around a central body that gives the tri-fighter a somewhat insect-like form. Without the need to accommodate a living pilot and his or her life-support systems, the tri-fighter is born to symmetry and propulsion. It's a sleek, agile, and deadly little ship that's a lot more like a flying robot than a craft of the sort of the *Star Wars* galaxy.

Like the Vulture fighter, the tri-fighter is equipped with a main cannon, but it's a wicked mini rocket that comes out of the front of the ship. Unlike a Vulture, the tri-fighter has fired off all its missiles the moment it's launched. So, when it's out, it can rely on the cannons with its four laser cannons. It's a lot better at close balance, three cannons are affixed to the outside edge of each wing, while a single, forward gun sits directly in the point of the ship's snout.

The alien vessel comes from Colla Designs and Phantasmion, a subsidiary of Colla II, and is designed to resemble the skull of an alien predator from that world. Tri-fighters are constructed by the Colicoids, scorpion-like insectoids who are also responsible for manufacturing the tripod "droidoke" destroyer vessels that threatened Qui-Gon Jinn and Obi-Wan Kenobi in *The Phantom Menace*.



TECHNO UNION MANKVIM-814 INTERCEPTOR

The Mankvim-814 light interceptor looks like a baby shark, but beware of its teeth. Two laser cannons in the nose and a quick-turning thruster make it surprisingly deadly for what is essentially a disposable craft.

When the Separatists took control of Utapau, they set to work fortifying their new asset. Techno Union engineers erected ready-to-run factories in the heart of Utapau's Grand Halls. Within days, the plants began spitting out Mankvim interceptors made from local raw materials.

The Mankvim's overall look is stubby as if it were merely the detached nose section from some other larger craft. Its two tiny wings only add to its pint-sized profile. This quick and simple design philosophy is perfect in keeping with the Separatist military, where battle droids are produced by the tens of thousands and deployed in throngs. Strength in numbers is the Mankvim's greatest asset.



REPUBLIC V-WING

At last we have a new alphabet ship!

The good guys in the original films flew X-wings, Y-wings, A-wings, and B-wings, all conforming to the approximate shape of their schoolbook namesakes (okay, we'll give a pass to the B-wing). Although the Expanded Universe has offered up its own variants, from E-wings to T-wings, this is the first prequel to do the same—further bolstering the already-strong design links between *Revenge of the Sith* and the classic trilogy.

The V-wing is a lot like the Jedi Interceptor, being a lightly shielded and lightly armored craft built for speed and agility. It also shares many structural similarities with the earlier Jedi starfighter that Obi-Wan flew through an asteroid field in *Attack of the Clones*. The ship's pointed nose presumably forms the sharp angle that justifies the "V" in V-wing.

The twin laser cannons are mounted on swiveling hubs, giving them the ability to track enemy starfighters during banking turns. Although the V-wing is too stripped down to have a hyperdrive, its designers found room to include a Q7-series astromech droid directly behind the pilot's seat. Vertical radiator panels on either side of the fuselage give the V-wing the ominous aura of a future TIE. In fact, the panels are so prominent that one could make a legitimate case for calling the ship the H-wing.

Many fans might not realize that, in the race to create new alphabet ships, the Expanded Universe got to the letter V first. The original V-wing made its appearance in *Dark Empire*, a comic-book series set six years after

Return of the Jedi that chronicled Emperor Palpatine's return in a clone body. This V-wing was a "flying wing" atmospheric speeder armed with blast-

ers and cluster missiles. It also made an appearance as a flyable player craft in the LucasArts 1998 game *Star Wars: Rogue Squadron*.





REPUBLIC ARC-170

Unbreakable is the word that best describes the ARC-170. Unbelievably tough, this heavy-duty starfighter can both take a punch and deliver a knockout blow.

One of the first things apparent about the ARC-170 is its gigantic laser cannons—so big they seem oversized on what is already a very large starfighter. These guns are designed to punch holes in capital ship armor or to clear paths through enemy fighter screens, but they're not the only weapons in the ARC's arsenal. Proton torpedoes allow the craft to act as a bomber, while twin blaster cannons cover the rear fire arc under the steady hands of a clone tail gunner. The ARC-170s that accompany Obi-Wan Kenobi and Anakin Skywalker into battle in Episode III carry the insignia of Kenobi's Open Circle fleet, and are led by a veteran clone pilot called Odd Ball.

The concept of a starfighter with a pilot and rear gunner first surfaced in conceptual work for *A New Hope*. Concept artist Ralph McQuarrie originally depicted the Y-wing with a bubble cockpit that accommodated a tail gunner (the final design of the Y-wing has an overhead saucer gun but not a second gunner). The snowspeeders in *The Empire Strikes Back*, with their harpoons and tow cables, were the closest movie equivalent until the introduction of the ARC-170, which may also have been influenced by WWII's dive-bombing, tail gunner-equipped German Stuka.

The "ARC" in ARC-170 is an acronym for Aggressive Reconnaissance (and is not to be confused with the similarly named ARC troopers, aka Advanced Recon Commandos). The craft carries a crew of three plus an astromech droid. Although it's portrayed as a power fighter, the ARC is built for long-term surveillance missions behind enemy lines. The ship's beefy turbine engines give it respectable speed for a fighter its size, while its nose is packed with sensor suites and signal jammers. And if an ARC-170 gets in trouble on a recon mission, it can usually just blast its way out.

The key thing that movie fans will note about this design is its similarity to the iconic X-wing fighter. The resemblance is intentional, and the backstory of the ARC-170 positions it as a product of Incom/Subpro, the eventual manufacturer of the ship that Luke Skywalker will one day make famous. The ARC-170 also has a sister ship, the Z-95 Headhunter, a one-person starfighter originating in the Expanded Universe that is also an X-wing forerunner.

Like the X-wing, the ARC-170 can "lock S-foils in attack position," though the needs of the two starfighters are very different. The X-wing splits its wings to provide a greater range of fire for its four laser cannons, while the ARC-170 opens panels on the upper and lower surfaces of each wing to expose radiators and bleed off excess heat during dogfights. An attacking ARC-170 has a distinctive triple-wing silhouette.



JEDI INTERCEPTOR

If the ARC-170 is reminiscent of the X-wing, the Jedi Interceptor is a close cousin of the TIE fighter. The fact that both designs fight on the same side in *Revenge of the Sith* exemplifies the depth of Emperor Palpatine's control.

Technically known as the Eta-2 Actis Interceptor, the ship is armed with twin laser cannons and twin ion cannons. Its most striking TIE-inspired element is an octagonal front windshield bubble. In an Empire that prizes factory-stamped modularity, this same windscreen will later find its way into the TIE fighter, TIE bomber, and TIE Interceptor, as well as Expanded Universe derivatives such as the TIE century tank.

The Jedi Interceptor's wings also support wingtip radiator panels that swing up and lock into a vertical position, giving the ship roughly the same front-end profile as the TIE.

The Jedi Interceptor has no built-in hyperspace and instead relies on an external hyperspace docking ring for galactic hops. It features a plug-in socket for an astromech droid, allowing Anakin and R2-D2 to fly together for the first time since *The Phantom Menace*.

The visual irony of Jedi craft throughout the prequels has been their similarity to the "evil" designs of the classic trilogy—the Interceptor mimics the TIE, while *Attack of the Clones*' Jedi starfighter has the same triangular lines as the Imperial Star Destroyer. If the Jedi in *Revenge of the Sith* had only been movie concept designers, maybe they would have gotten a hint of their eventual betrayal.



TANTIVE IV

Finally, we can't help but mention the return of the *Tantive IV*. It was the very first "Star Wars thing" that audiences ever saw, zooming over their heads and roaring off, its bank of thrusters glowing like taillights.

The *Tantive IV* is a corvette of Corellian manufacture (sometimes called a "blockade runner"), but it is Alderaanian property. It answers to Senator Bail Organa and is under joint command of Captain Colton and Anjlika.

The ship is almost identical to how it appeared in *A New Hope* with its familiar hammerhead bridge and its four-on-three-on-four honeycomb engine pattern.

No vessel but the *Tantive IV* could have ushered out the final Star Wars film. As the first-ever starship becomes one of the very last, audiences are left with the comforting feeling that everything old is now again.



Rebel Blockade Runner: *Tantive IV*

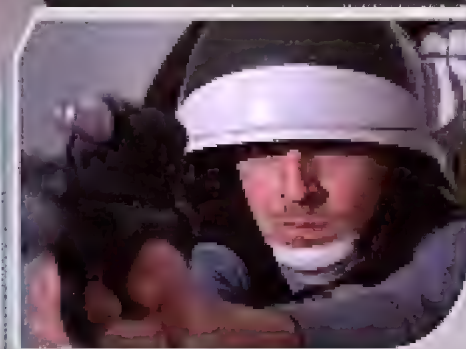
DARTH VADER MAKES ONE OF THE GRANDEST ENTRANCES EVER

Showers of sparks, smoke, and flying debris marred the gleaming white walls of the Rebel starship. These pyrotechnics on set simulated the Imperial troops breaking through the ship's hull as they forced their way onboard. The action was on Stage 9 at Elstree Studios outside of London on Wednesday, July 14, 1976, the 82nd day of shooting. *Star Wars* was nearing completion of the principal photography but still running behind schedule. To appease the studio and catch up on lost time, production was split into three units in the last week. George Lucas was directing unit one on the *Tantive IV* set, while Producer Gary Kurtz and Production Supervisor Robert Watts directed units two and three respectively elsewhere. There was only time to stage the stormtrooper boarding party twice, but it was shot with six cameras all at different angles. "The scene was so short, but because the angles were so drastically different, we were able to overlap some of the action and extend the length of the scene," said Editor Richard Chew. "Basically, the audience didn't realize that we covered some of the action twice because we managed to go from tight angles to very wide angles."

Vader boarding the captured space craft was one of the first scenes conceptualized by artist Ralph McQuarrie for the film. In fact, it was McQuarrie's suggestion to add a face-mask to

the Dark Lord's helmet because he was presumably entering from the vacuum of space. Costume designer John Mollo followed the direction of this painting to create Vader's final look. Theatrical costumers made the suit of quilted leather with a leather codpiece and cloaks layered over top. "It was a matter of making it in certain pieces so that you could quickly take off bits on the set so that he wouldn't have to go around all day in the whole caboodle," recalled Mollo. He and his team in the studio made the mask, armor, belt, and chestplate. Behind the helmet, Dave Prose couldn't see 10 feet in front of him, and with the smoke from the pyrotechnics, his visibility was even worse during Vader's grand entrance. It was certainly a precarious situation with the floor littered with fallen troops, helmets, and prop weapons. Darth Vader and the crew strode on diligently, and by the end of that week, they marked the completion of the principal photography in the U.K. However, the crew returned the following Friday for one additional day of shooting on the *Tantive IV* set before heading back to the United States.

More than 25 years later, *Revenge of the Sith* Production Designer Gavin Bocquet followed in the footsteps of his *A New Hope* predecessor John Barry by recreating this set design only from limited photography and a few drawings.
—Chris Trevas



The blaster rifles carried by Imperial stormtroopers are modified British Sterling submachine guns. Strips of plastic, T-shaped sliding-door track, commonly used in cupboards, covered the ventilated barrel, and heavy artillery-sighting telescopes were mounted on top.



Aboard this ship may be the only place a stormtrooper's armor has ever provided a bit of camouflage.

Exits are clearly marked by red lights over the hatchways.

Dave Prowse was initially offered his choice of two roles, Chewbacca or Darth Vader. He immediately chose the Dark Lord. "In my experience, everyone remembers the villain," he said.

John Mollo won an Academy Award for his costume design for Star Wars. Without a doubt, a large part of that honor was for the imposing black figure of Darth Vader.

To create Darth Vader's labored breathing, Sound Designer Ben Burtt put a tiny microphone inside the regulator of a scuba tank and then breathed inside a diving mask.

The Rebel Fleet Trooper helmet design was based on a World War II U.S. Navy MK-2 Talker Helmet. These real helmets were named so because they were made oversized to accommodate headsets underneath them during combat. The plastic copies used in the film featured a flip-down visor and a tapered swept back extension.

The Rebels' blasters were also based on the British Sterling; however, the modifications were more extensive. The underside folding stock was removed, and a custom silver barrel replaced the Vent. full. A new rail on top was a telescoping rail and scope.

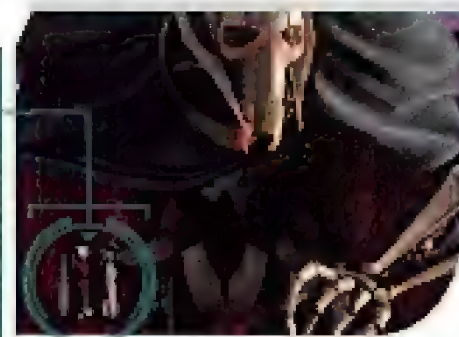


By Pablo Hidalgo

A Grab Bag of Lightsabers

PLUS, SEEING DOUBLE AND WHY IS THE EMPIRE SO AFRAID?

In the Prequel Update of Issue 80, there is a picture of General Grievous on page 14. He has three lightsabers in his bag. What I don't get is why the middle one is Luke's future lightsaber that was made from Obi-Wan's lightsaber. How is this?



The center lightsaber actually belongs to Obi-Wan Kenobi. It's a digital model created from the physical one designed by Ty Teiger in the Prop Department. This lightsaber was carefully constructed to resemble Obi-Wan's Episode IV design with a few cosmetic differences—it is at most two decades earlier after all. The biggest difference is that Obi-Wan's lightsaber is clean and shiny in this era as opposed to the beat-up, scuffed version that's seen in *A New Hope*.

Luke Skywalker's Episode VI handle closely resembles this design because Skywalker built it following plans uncovered among Obi-Wan's records. Lightsaber similarity is pretty common in the Jedi ranks. In much the same way that some of the background Jedi from Episodes I and II have lightsabers that look alike, there are also Jedi that have lightsaber-handle designs that closely resemble those of Obi-Wan and Anakin.

Did the Sith (not referring to regular Dark Jedi) cease to exist with the final deaths of Palpatine and Darth Vader? I noticed that the darksider Lumiya is called the "Dark Lady of the Sith," so I'm wondering if the Sith Order continued in any form.

The fact that there's no firm definition of "Sith Lord" gets in the way of answering this question in a tidy fashion, but the Sith did continue in some form. Darth Sidious and Darth Vader were the last of the secretive Sith Lords, following the "rule-of-two" covenant that kept the order alive in the shadows for a thousand years. But after Sidious

assumed the mantle of Emperor and defeated the Jedi, he realized that Vader was not the prize apprentice he wanted.

When developing story details for the events that happen between Episodes III and IV, George Lucas intimated that Vader and the Emperor likely sought out apprentices of their own in that 19-year gap. They're like cheating spouses—Sidious and Vader were both looking for a better catch behind the other's back. In true Sith fashion, they looked for candidates they could recruit to overthrow the other. How successful they were in their searches has yet to be told, but we already know of the Emperor's Hands.

Among Vader's known apprentices were Tynne Vost (as revealed in *Planet of the Mist*, an old West End Games role-playing adventure), Hethrir (as detailed in the novel *The Crystal Star*), and Shira Brie a.k.a. Lumiya (from the old Marvel comics series). Where it gets hairy is exactly how much true Sith knowledge each apprentice gained and whether or not that truly qualifies them as a Sith Lord. Of these three, Lumiya is the one with the most Sith knowledge, but her title of "Dark Lady of the Sith" is self-applied.

Another thing to keep in mind: The Sith ruled the galaxy a thousand years before the Empire. They left relics, tomes, and other evidence of

Lightsabers may be able to cut through anything, but you can't pluck your teeth with one.



their knowledge scattered across many worlds. As there are people on this planet who become aficionados and experts of darker moments in humanity's history, there are also those people and even whole societies that venerate the Sith. The fact that these Sith followers can't touch the Force keeps them from being anything but ideologues, but the entire record of the Sith was not wiped out anymore than the record of the Jedi was wiped out with the Empire's rise.

The sheer amount of Sith lore waiting to be discovered makes for a universe rich with story-telling potential, and the folks at LucasBooks haven't forgotten that.



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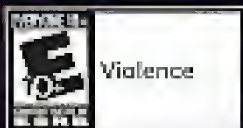
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Ever since I saw *Attack of the Clones* and learned that clone troopers later became stormtroopers, I went back to *A New Hope*, where Luke and Han knock out two stormtroopers and grab their suits. If stormtroopers were indeed from the same original clones, wouldn't it be odd for Luke and Han to look at the same trooper faces when they took their armor?

Odd to whom, though? The fact that many of the stormtroopers seen in the original trilogy were clones was kept a secret from us viewers, but there's no reason to think that Han and Luke didn't know this. Well, okay, maybe Luke didn't as he's a country kid getting his first taste of the big galaxy, but Han is savvy enough to know. Regardless, the act of taking off the Imperial armor was never captured onscreen—not even in spin-off material—so if Han or Luke expressed any surprise, it hasn't been chronicled.

As a side note, by the time of *A New Hope*, the Empire had begun using different clone hosts as well as conscripts as stormtroopers, so it's also entirely possible that the troopers that Han and Luke unmasked actually had different faces.

In a notable bit of history repeating itself, a scene in the Expanded Universe shows Luke and Han standing before unhelmeted, inert stormtroopers and expressing dismay at seeing cloned faces. This occurs in *Dark Force Rising*, when

the New Republic discovers that, somehow, the Empire has restarted its cloning program.

*I know a lot about clone commandos (from *Star Wars: Republic Commando*) and ARC troopers, and was wondering which is better?*

ARC troopers are better...though it's not as if clone commandos are slouches. If you were to make a hierarchy based on skill and deadliness, the ARC troopers would be at the top, followed by clone commandos and then the standard clone trooper of the line.

ARC troopers are a specially bred type of clone special forces created in small numbers. They don't undergo the docility tampering that makes the other clone types less independent, and they have been handtrained by Jango Fett during his time at the Kamino facilities.

Clone commandos are genetically identical to clone troopers but undergo specialized training. Whereas standard clone troopers are designed to work as a cog within the larger Republic war machines, commandos are trained in small groups of four.

Both ARC troopers and clone commandos are part of the *Star Wars* Expanded Universe, and do not appear in *Revenge of the Sith*.

When Luke says to his aunt and uncle, "That's what you said when Biggs and Tank left..." who the heck is Tank? Maybe he's a character linked to Episode III?

Tank is one of those characters who amazingly slipped through the Expanded Universe cracks for years. Heck, even the pair of chicken legs that partially obscure the screen during the Mos Eisley alleyway scenes got a name and backstory, yet poor Tank somehow escaped elucidation.

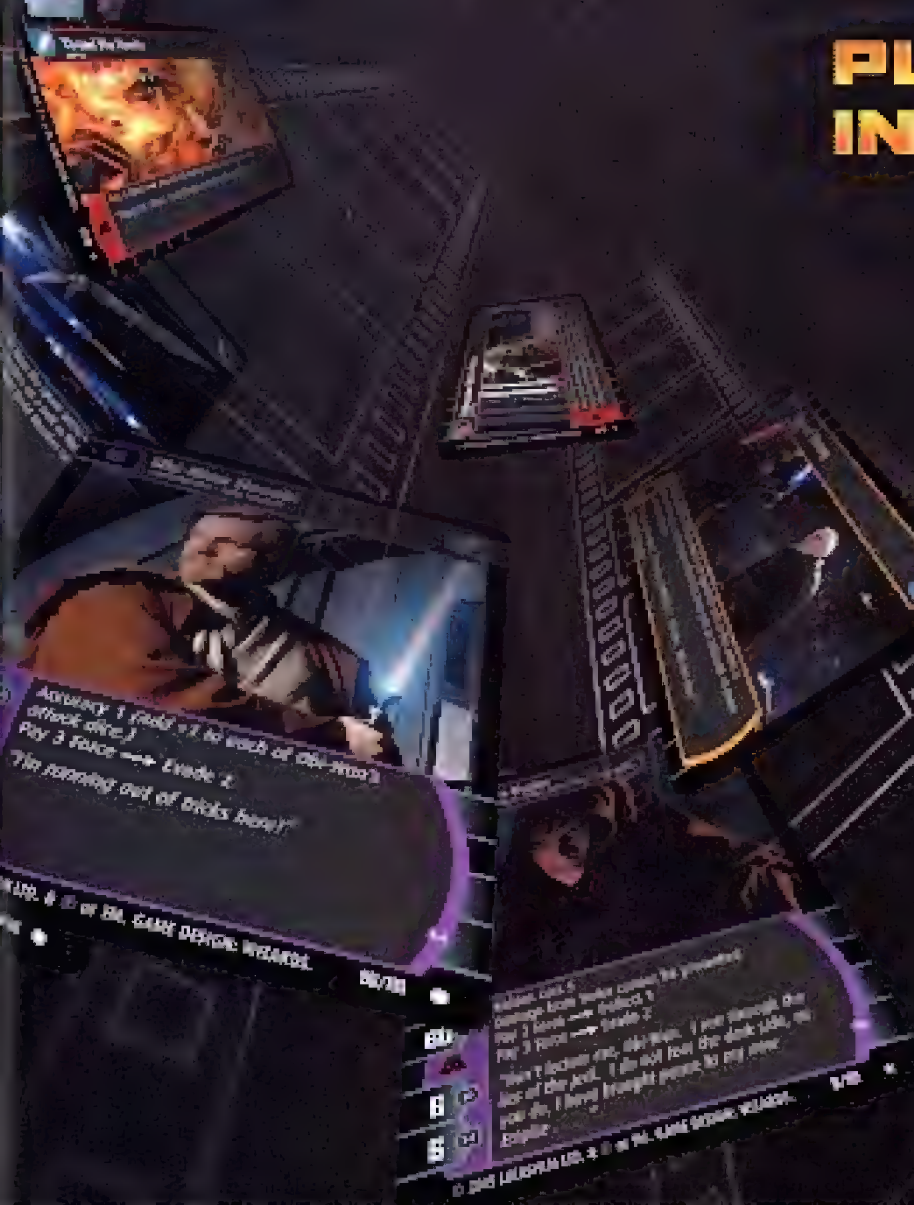
He's not in any way connected to Episode III. As stated in the film, Tank was one of Luke Skywalker's teenage friends who left Tatooine to join the Academy. Tank is just a nickname that was earned due to his rather brawny build.

I'd say more, but I don't want to step on the toes of a story that's coming out very soon. You can expect a follow-up to this answer after that.

Not all clones look alike (from left to right): Imperial Shock Trooper, Commander Bly (Star Corps Clone commander), AT-RT driver



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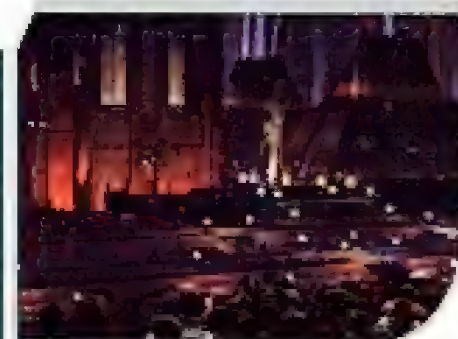


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In the *Episode VI Special Edition*, what statue is being torn down on Coruscant in the newly added footage during the ending celebration? That statue is meant to represent Emperor Palpatine. Like most statues of despotic tyrants, it is a bit idealized.



Vader's line, "There'll be no one to stop us this time" from *A New Hope* has always puzzled me. At this point in the Galactic Civil War, who would have had the power to stop the Empire from doing anything?

The "they," believe it or not, is the Senate.

Some Expanded Universe source material may have been a bit overzealous in promoting an image of an utterly unstoppable Galactic Empire in this time frame—at least, compared to what we actually witness in the film. To be sure, the Empire commands a starfleet and military power greater than anything the modern galaxy has ever seen, but careful examination of the dialogue of key Imperial officers shows that they're worried about something. Fans who are pro-Imperial boosters may wince a bit when they read this answer....

"Holding her is dangerous," says Imperial Commander Daine Jir to Lord Vader. "If word of this gets out, it could generate sympathy for the

Rebellion in the Senate." This does not sound like an unstoppable Imperial juggernaut if they're concerned about how the Senate could react.

The Imperial officers and Lord Vader are very careful in their handling of Princess Leia's capture. If the Empire could act with impunity, they would have arrested Organa a long time ago. But instead, they wait to catch her in the act ("Several transmissions were beamed to this ship..."). If you listen to the radio drama of *Star Wars*, during the subjugation of the Rebel world of Ralltiir, it's evident that Leia's diplomatic immunity actually means something to the Empire.

Vader: Stand where you are! You've entered a security zone. Your ship and cargo, and your vehicle and your own persons—even yours, Your Highness—are subject to search, here and now.

Leia: Ours is a diplomatic mission of mercy!

Vader: An Imperial decree of special emergency outweighs that! You're under our jurisdiction!

Leia: Lord Vader, the Imperial Senate won't take this lightly. And any decision to search our ship rests with Lord Tion...he's in charge here!

Vader: And so he is. Yes, we'll make this completely legal and then see just what it is you're concealing.

Lord Vader, Dark Lord of the Sith, capitulating to legal fine print? Just what is the Empire afraid of?

During these early years, the Galactic Empire was its most draconian in the Outer Rim Territories, where it could act unsupervised far from the eyes of the Senate. But in the more cosmopolitan areas of the Core Worlds, it kowtowed to procedure and paid heed to public image.

Early lore established that Princess Leia was a very popular leader, and her voice carried a lot of weight in the Senate. The Rebel Alliance was born in the Senate, and although most secessionist senators were careful to cover their tracks to avoid Imperial accusation, it was known that a paramilitary group, funded by the Senate, was growing and spreading throughout the galaxy. "The Rebel Alliance is too well equipped," says General Tagge. "They're more dangerous than you realize."

The Senate posed a frustrating danger to the Empire. Palpatine knew it was a breeding ground for dissidents, yet he still needed the organization to maintain the vast bureaucracies that kept the government moving. By the start of *A New Hope*, Palpatine was still carefully installing regional governors to oversee the territories of the Empire and eventually replace the Senate. He had made enormous progress in creating the New Order, but the totalitarian regime was not created overnight.

The Death Star was to change everything. When it was confirmed to be operational, Palpatine disbanded the Senate. His regional governors were to take over, and if any of the member worlds even considered rebelling, Palpatine had the ability to rule through fear and threaten any treasonous world with utter obliteration. There would be no one to stop him as Vader said. It was testament to Imperial confidence that such a prominent world as Alderaan was completely blown away in the interests of security.

Of course, there was someone to stop him—Luke Skywalker and Princess Leia. And, as Leia predicted, the oppression of the Empire only inspired more and more worlds to openly rebel.

These early uncertainties of the Empire have been somewhat lost in more recent Expanded Universe depictions—probably because the most satisfying stories pit the underdog Rebel hero against an enemy with no visible weaknesses. Nonetheless, this was a quality that was built into the *Star Wars* story from the very start, and the evidence is there if you look for it.



It's impolite to point at a member of the Imperial Senate.



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During the first two years or so of the Clone Wars, what is the Republic's main starfighter? It appears that only the Jedi use the Delta-7s, and there were not enough of those to achieve a full victory.

The Torrent V-19 starfighters seen in the Clone Wars micro-series made up the bulk of the clone-piloted Republic starfighter forces during the start of the war. By war's end, these were joined—and eventually replaced—by ARC-170 fighters and V-wings as the main vessels, though other models did appear in smaller numbers.

There are numerous mentions of Mon Mothma having a daughter named Lieda. Who is Lieda Mothma and who is her father?

Mon Mothma's mysterious daughter has not appeared in many sources. Her first was in the Dark Empire Sourcebook, and it was the briefest of mentions. In *The New Essential Guide to Characters*, she is given a name, Lieda, and is described as having been born in the early days of the Rebel Alliance.

Of note is that Lieda has never been mentioned as Lieda Mothma, thus opening up the possibility that she was born outside of wedlock. No source has ever established that Mon Mothma ever married, and for what it's worth, she used her maiden name throughout her life. We know this because her mother is Tanith Mothma as revealed in the online incarnation of *HoloNet News*.

Star Wars: Visionaries has revealed that Lieda is not an only child. She has a brother, Corporal Jobin, who served at the Battle of Hoth. Again, no indication of surname or father is present.

In *Attack of the Clones* on the planet Kamino, Obi-Wan Kenobi used the Force to open a closed door, which led into the clone facility, after his fall off the landing pad with his fight involving Jango Fett. My question is this: In the opening of *The Phantom Menace*, how come Qui-Gon Jinn tried with his lightsaber, instead of the Force, to open up the door to the Trade Federation's control room, where Nute Gunray was cowering?

The door that Obi-Wan Kenobi opened wasn't locked and was fairly lightweight. The door that kept Qui-Gon Jinn out was a heavily armored blast door. Not even Qui-Gon could have opened it in time if he just relied on telekinesis, hence his improvised lightsaber solution.

What happens to Naboo after *Episode III*? Because in *Episode IV*, the film doesn't show anything about it.

Nothing. Or rather, nothing catastrophic. Its absence from the original trilogy led to a number of wild theories from fans about it being destroyed or transformed into something else (the strangest was that it somehow became Dagobah). There are millions of planets in the galaxy, so it's perfectly normal that some worlds only appear for a single story or story arc, and don't show up again.

Sure, George Lucas created Naboo well after the original trilogy, but it was also not part of the story told in *Episodes IV* through *VI*. It's a small provincial world, notable only on a Galactic scale because it was Palpatine's home world. Palpatine is not the sentimental type—once he ascended to power, he had little need to return to Naboo or make it central to his Empire.

The *Star Wars* Galaxies massively multiplayer

online roleplaying game is one of the few sources that visits Naboo during the Imperial era. According to the game, Palpatine made a special effort to bring Naboo under Imperial control, allegedly to protect the precious plasma energy resources found there. With an Imperial presence on Naboo, the Gungans were marginalized and returned to the swamp. The elected Naboo government remained, but Queen Kylantha reported to Imperial superiors and was rumored to be loyal to the Emperor as well.

As a coda to the saga, George Lucas added Naboo to the end of *Return of the Jedi* on the DVD release of the *Star Wars* trilogy. Theed palace looked much the same as it did during *Episode I*, and the presence of cheering Gungans in the city streets suggests that the inhabitants of the planet were once again successful in liberating their world.

I have read that Zabraks come from the planet Iridonia. Where is this planet located? I have not seen it on any maps.

Iridonia was first placed on the galactic map in the opening pages of *Inside the Worlds of Episode I* from DK books. It can be found in the Mid Rim Territories. The larger map that was included in Issue 65 also includes Iridonia—if you have that map, look north of Coruscant in the Mid Rim. You'll find Iridonia there, just west of Ord Mantell. Please disregard mention of Iridonia being in the Outer Rim, which was stated in the initial *Star Wars* Fact Files map.

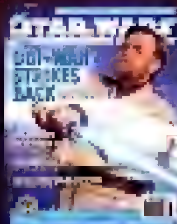
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the DARK LORD cometh

After a hiatus of more than 20 years, Darth Vader is back, and Hayden Christensen has the cinematic scars to prove it. *By Brett Rector*

Throughout the history of cinema, moviegoers have been treated to some truly outstanding and memorable characters, and a good number of them have sprung from the vast imagination of George Lucas. From Boba Fett and Han Solo to Princess Leia and Luke Skywalker—and even a certain archeologist named Indiana Jones—there isn't a day that goes by that the dreamer inside us all hasn't yearned to step into their fictional shoes and live out their fantastic adventures. But as great as those heroes and antiheroes are, none are greater than the dark, evil specter of Darth Vader.

When *Star Wars* was first released in May 1977, the opening sequence of the *Tantive IV* being chased by the *Star Destroyer* floored audiences. As impactful as that shot of adrenaline was, it couldn't compare to the moment that the Dark Lord of the Sith strode aboard the captured vessel to survey the carnage within—complete with his menacing dark helm and his raspy, now-iconic breathing. Millions of viewers the world over have been treated to one of the most moving film sagas of the 20th Century, and by the end, viewed Darth Vader not so much as a monstrous beast but as a misguided soul who deserved a fate far less tragic than the one he chose.

As he started to craft the prequels, Lucas decided to make the focus of his epic new movies the rise and fall of Anakin Skywalker. For *The Phantom Menace*, Lucas chose Jake Lloyd to portray Anakin as an enslaved nine-year-old.

However, for his next film, Lucas knew that he would need someone to play the role through to the end. While many suitors auditioned for the part, the prize of portraying the world's most recognizable villain was won by a young actor from Vancouver, Canada.

Hayden Christensen, a virtually unknown television actor, was only 19 years old when he was given the opportunity to play Anakin Skywalker in the 2002 release of *Attack of the Clones*. Unlike the actors who came before him, Christensen had the arduous task of not only shaping the very fabric of Anakin Skywalker but also of being convincing as the young Jedi hungering for power...and seduced to the dark side.

In this exclusive interview, Christensen talks about how he physically prepared for the intensity of his role, what a thrill it was to perform alongside stage and screen legend Ian McDiarmid, and the experience of finally getting to put on the dark helmet.

Before even filming your first shot, you had to prepare physically for your role. How did you get ready, and what was a typical day like?

I arrived in Sydney about two months before we started principle photography to get in shape and learn the choreography for the lightsaber fights. I would begin my regime at about 10 o'clock in the morning training with Nick (Gillard) for a couple of hours, going to the gym, having a bite to eat, and then training with Nick again for a few more hours. For about three weeks I was training in the gym twice a day, but that just got to be a little too exhausting, so we toned that down a bit and focused more on the lightsaber fights.

What were the rehearsals like with Ewan and you as you both prepared for the big duel?

Learning the moves wasn't that difficult. Nick really outdid himself for this film and choreographed a pretty spectacular fight, and it was exciting to

learn all the different bits. I was eager to come in every day. Ewan and I trained together and had a laugh all the while—I couldn't wait to shoot the scene. We really wanted to do as much justice to the scene as possible, so we dedicated ourselves and gave of ourselves as much as we could. We'd even escape the business and chaos of what was happening on the set by stepping aside, grabbing a couple of lightsabers, and practicing our favorite sections.

Did you find it easy to get "in the zone" while you were filming the fight scenes?

That's why we did all the work beforehand so that everything would become second nature. After awhile, we really didn't have to think about where we were going to put our feet or where we were going to swing our lightsabers because it all became muscle memory.

How grueling was it to film each scene multiple times?

Just the repetition of having to do each sequence over and over again for all the different camera angles while trying to make each take as perfect as possible was exhausting. It was trying at times because it was really hot and the wardrobe wasn't really conducive to the footing. Oftentimes, we'd get tangled up in our own costume, which was aggravating. But at the same time, we were fighting with lightsabers, so it was like being a kid causing a ruckus and breaking a sweat.

Do you think the duel was a storytelling device in and of itself?

Yes, it was more than just about choreographing a fight to match the environment [we were in]. It was important to Nick that he installed a story to the fight to show an exchange of power. My character is meant to be the Chosen One and I'm supposed to be one of the better Jedi as far as fighting





goes, yet I came out on the short end of it. Nick balanced the fight perfectly so that neither Ewan nor I look substantially weaker than the other.

How was the experience of working with Nick Gillard for this film?

I really attribute everything to Nick. He was adamant about having us know the sword fight inside and out, which was necessary in order to give it some life. He was there every day correcting us and making sure that every single minute detail was right, so Ewan and I always felt comfortable. Even when we made mistakes, Nick was on the sidelines saying [what we were doing] was still good—half the time you couldn't even tell we were making mistakes because of the way the scene was framed. He was always very encouraging.

We understand that you got to confront him during your rampage through the Jedi Temple.

Yes. I had a scene where Nick plays a Jedi instructor, and I go in and kill him and these two [Padawans]. It was another one of those cases of the Master and the apprentice, and the apprentice overthrowing the Master. It was my scene to say, "I've taken you now." We just had so much fun with it. I clipped him right in the forehead and gave him a little gash with my lightsaber, which was a total accident. He thinks it was intentional, but I didn't mean to do it. In the next take, he smacked me in the head and got me back.

In reference to Anakin and Qui-Gon, what do you think makes their relationship special among the Jedi tanks?

They now regard each other as comrades. Their relationship has moved past the point of being teacher to student as Anakin has learned his craft. They share banter between one another, which makes this film very powerful.



because of the fact that they are such good friends—sort of like a Dutch Cassidy and the Sundance Kid. This makes watching their relationship fall apart more emotional and devastating.

Overall, was it hard for you to define Anakin's character?

It was a difficult challenge because I didn't have someone to emulate, like Ewan McGregor who had Alec Guinness. Yet I still had a character who was predefined by the other actors who played him, so it was a bit of an odd juxtaposition. Ultimately, I had to be the linear connection between the Anakin that Jake Lloyd played and Darth Vader. I also had to capture Darth Vader as portrayed by Sebastian Shaw when he was de-masked.

What did you do as an actor to motivate yourself to go to that darker place within Anakin's psyche?

When I'm playing a scene, I don't try to pull experiences from my own life and use those as motivation to extract a certain emotion. For me, it's all about circumstance and the situation my character is in, and trying to impose whatever stimulus it is they are reacting to and to make that real for myself so that [the performance] feels right for the scene and for the progression of the character. But it's not until the last act of the film that Anakin really starts to lose his cool and go outside of himself and really start to feed on his ambition and the temptations that surround him.

What actors did you enjoy working with, or which actor did you most anticipate working with?

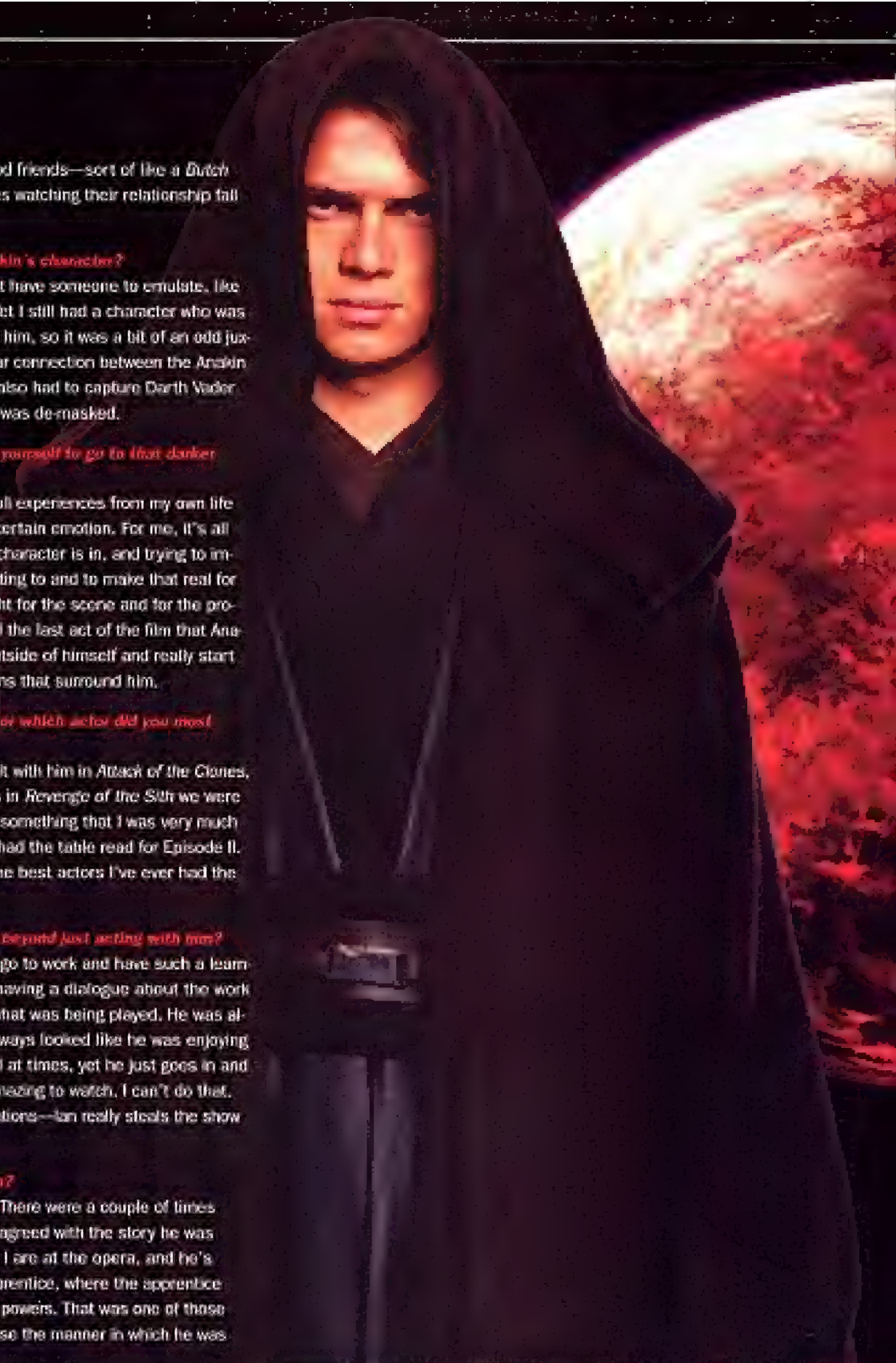
Ian McDiarmid. I was able to work a little bit with him in *Attack of the Clones*, but because our relationship really grows in *Revenge of the Sith* we were able to work with each other more. It was something that I was very much looking forward to since the first time we had the table read for Episode II. He's just such a lovely man and one of the best actors I've ever had the privilege of acting with.

Did your enthusiasm to work with Ian go beyond just acting with him?

You know, it was more than a pleasure to go to work and have such a learning experience. He was always open to having a dialogue about the work and wanting to talk about the subtext of what was being played. He was always available and accessible, and he always looked like he was enjoying himself. [His character] is so dark and evil at times, yet he just goes in and out of it with such ease that it was just amazing to watch. I can't do that. Working with him surpassed all my expectations—Ian really steals the show in the film.

Which were your favorite scenes with Ian?

Scenes where he did most of the talking. There were a couple of times where I literally just nodded my head and agreed with the story he was telling me. Also the scene where Ian and I are at the opera, and he's telling me [about] another Master and apprentice, where the apprentice overthrows his Master and takes all of his powers. That was one of those scenes where I would lose my place because the manner in which he was





telling the story and getting his point across was a little distracting. I almost felt inadequate working next to him.

The moment that everyone has been waiting for is the return of Darth Vader. What was the experience like getting into the suit?

It was thrilling and something I had been looking forward to since I found out I got the part. It was a great privilege to get to play Anakin and form who Darth Vader is because it really explains why Vader behaves the way he does in the original trilogy. My role was the connective tissue, so to finally get dressed up as Vader felt like it gave my role some finality, some completion.

The Costume Department actually made a brand-new suit for you as well.

They were really nice to allow me to get into the Darth Vader suit because they could have just put some really tall guy in it and gotten away with it. But I begged and pleaded, so they built a suit that actually fit me. The process was really interesting as they had to make a big muscle suit so that I would physically fill the [costume] out, you know, one of those sumo wrestling suits that you get into at a fair, which wasn't very intimidating at all. To finally have the polished helmet and all the nice leatherwork was pretty interesting.

Did the suit cause you any discomfort?

Actually, you'd think putting on the suit would be really empowering, but it was really quite the opposite. I didn't really have any peripheral vision, so my sight was limited. Plus, all the sound around me was muffled, which made me feel a little disoriented. It was a heavy costume, and I was walking around in five-inch stilts to compensate for the height difference. It was [definitely] not the most comfortable thing to have to spend more than 10 minutes in. It was really hot and kind of like putting hydrogen peroxide on a cut.

What was the atmosphere like on the set as you walked up all decked out and ready to go?

There was a fair amount of staring when I first emerged as Darth Vader. For me, it was more of just trying to stay on my feet and make it up the stairs without falling over. I just kept picturing how mad everyone would have been if I had tripped and scuffed the helmet or something. I wasn't able to appreciate it as much as I would have otherwise. At the same time, when the cameras started rolling, it was quite something to stand there next to Sidious and deliver my lines. I know that my voice was replaced with James Earl Jones' voice, but it was very empowering to say the dialogue. It's definitely a memory I'll have for a long time.

What about the famous breathing? Did you simulate that as you made your entrance?

The people who made the suit were nice enough to put a little breathing apparatus in the costume, so when I came out I had the whole Darth Vader



breathing going on. I'm looking forward to seeing the behind-the-scenes footage of all that stuff because at the time I was just trying to keep the sweat out of my eyes and not fall down.

You also encountered the dark side of the Wardrobe Department. What was it like wearing the prosthetic makeup to play Anakin after he's set aflame?

The prosthetic was good fun for me—it was my first time having to be burned. It definitely wasn't the most comfortable thing, but it was great to act in. Really, it was liberating to not have to see myself, plus I got to change my voice a little bit so I didn't have to hear myself either. Having to eat [while wearing the prosthetics] and just the logistics of going through the day became sort of trying and a little more difficult than I would have liked. I only ended up being in it for one day, so I can't complain. I wouldn't mind actually doing a film where I got to hide myself a little bit more and have a different appearance.

How was it getting the makeup removed?

Having to take the prosthetic off was almost a nightmare! I mean, they glued it to every inch of my skin so that it would move with my expressions. No one was able to really figure out the best means to dissolve the glue, so it was literally torn off my body. I think I lost a layer of skin.

Going back to character development, did it take much for you to get into the mind of Vader to portray him?

It didn't take much at all. It's so easy when you get to act behind a mask and emotionally place yourself where you need to be. But at the same time, I was concerned with the aesthetic of what I was presenting. Usually, I work from the inside out. I figure out what the emotional context [of the scene] is and then try to let that manifest itself. In this case, I was working from the outside and thinking, "All right, this is going to work like this and this is going to work like this," and then trying to draw out how I wanted the scene to play.

What do you think makes Darth Vader such a popular character?

The fact that there is mystery there—he is a man behind a mask, and up until now we didn't know who that man was. He allowed the audience to really instill their own imagination into [his] character and make that evil whatever they wanted it to be. Obviously the voice does a lot, but there's still so much left up to your own imagination to make him what evil represents to you, which is why I think it works so well.

Do you feel the prequels have somehow damaged the mystique of Darth Vader?

I think it's impossible not to damage his mystique. The reason Vader resonated so much with audiences was because he represented the unknown. He did all these evil things and talked in a very villainous way, but outside of that you knew nothing about him. And it's [because of] the unknown that the mind is able to infer all of your worst fears. I think it is inevitable that some of the mystique no longer will be mystical—it's now informed.

Do you find Anakin's "noble" excuses for turning to the dark side justifiable? Do you find them acceptable?

Yes, I do. You will sympathize with Anakin if you allow yourself to be seduced in the same way that Palpatine has seduced him. The problem is that Anakin more or less sells his soul to the devil, and in doing so is fed a bunch of propaganda, which he's forced to believe because of the position he's in. But it's all actually a con, so you can be very sympathetic if you allow yourself to be deceived by the con as well.

Even though you weren't born when the original trilogy was released, were you still a fan of Star Wars? Did the films affect you in any way?

They sort of had a hand-me-down effect. My brother was a huge Star Wars fan. He's in his early 30s, so he's the perfect age. He had all the Star Wars memorabilia, like the Millennium Falcon, which I was constantly reminded not to touch. I also remember he had the bedspread, too. The memory of Star Wars is lodged deep back in my [psyche], but it wasn't until the [films] were digitally re-mastered and theatrically re-released that I became a fan. I was always a fan of George Lucas, though. When I was 12 years old, my mom bought me a book called *The Creative Impulse*, which was an early look at his body of work and the impact he had on filmmaking. He has always represented something for me, so when I met him for the first time it was a huge deal.

What were some of your childhood influences? What was big when you were growing up?

G.I. Joe was one. I remember constantly trying to MacGyver a napkin into a parachute and throwing my G.I. Joes off the roof. And He-Man. I was big into He-Man. Athletic sports, too. I was big into hockey when I was younger. I had my walls plastered with posters of [Wayne] Gretzky and [Mario] Lemieux. Definitely, athletes had a big influence on me and were the people I looked up to.

Did being in the suit evoke any nostalgia, despite the fact that you didn't necessarily grow up with Star Wars?

Even though I wasn't involved with the original trilogy, I still got this nostalgic sensation that I wasn't aware I was going to feel. All of a sudden, I felt very connected to this character who is so prominently embedded in popular culture; I didn't really feel that while playing Anakin because Anakin was mine. Even though Darth Vader is a part of me, he's not really mine.

What do you think audiences would look forward to most in *Revenge of the Sith*?

It has to be the final showdown between Obi-Wan and Anakin [Darth Vader] because there's so much at stake at that point in the film. Anakin has already made a distinct commitment to move away from some of the values that he held before, and in a lot of ways he is martyring himself, his love, and his friendship with Obi-Wan to do what he feels is right. There's a lot resting on the last fight sequence, and the way it's played out in the script is really clever. I think it'll be very rewarding for everyone who goes to see it. ☐





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A dramatic, low-key portrait of Hayden Christensen as Anakin Skywalker. He is shown from the chest up, wearing his signature black Jedi robes with a wide, textured shawl draped over his shoulders. His long, wavy brown hair is illuminated by a warm, golden light source from the right, casting the left side of his face and the background into deep shadow. He has a serious, contemplative expression, looking slightly off-camera to the right. The lighting highlights the texture of his hair and the folds of his robes.

"[Vader] is a man behind a mask, and up until now we didn't know who that man was."—Hayden Christensen

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THE EVIL WITHIN

While the focus in *Revenge of the Sith* may be on Anakin Skywalker's seduction and turn to the dark side, Ian McDiarmid nearly steals the show as the galaxy's ultimate villain. *By Brett Rector*

He is a man with a disfigured countenance and sickly yellow eyes, and his cackle is enough to bend the spine of even the most fearless warriors. He is the ultimate evil in a galaxy full of miscreants with nothing but conquest on their minds. And he is the only man who can keep Darth Vader in check. Strip away the makeup and villainous pretense, and you are left with an actor of exceptional talent. While he goes by many names in the *Star Wars* films—Darth Sidious, Supreme Chancellor Palpatine, the Emperor—he need only be addressed by one simple moniker otherwise: Ian McDiarmid.



Born in Carnoustie, Scotland, August 11, 1944, McDiarmid had aspirations of working in theater from a young age but put aside his passion to attend the University of St. Andrews where he studied to be a clinical psychologist. Not to be denied his true calling, McDiarmid ultimately decided to leave school to pursue his acting career and enrolled in the Royal Academy in Glasgow, where he received the prestigious gold medal for his work. The then-young actor began performing in fringe theaters throughout Scotland and England after completing his studies before eventually joining the vaunted Royal Shakespeare Company.

By the late 1970s, McDiarmid moved into television and film with his casting in the television series *The Professionals*. He made his film debut in *Richard's Things* (1990), but it wasn't until he was cast as Emperor Palpatine in *Return of the Jedi* (1983) that he starred in his first major film role. McDiarmid continued to work in film following the release of *Jedi*, including parts in *Gorky Park* (1983) and *Dirty Rotten Scoundrels* (1988).

Almost a decade later, he returned to the *Star Wars* set to reprise his role as Palpatine, albeit a younger version of himself. In all three prequel films, yet during the 1990s, McDiarmid worked almost exclusively in theater and served as the Joint Artistic Director of London's Almeida Theatre in Islington until he left that post in 2001. McDiarmid was awarded the 2001 London Critics Circle Theatre Award (Drama) for Best Actor for his performance in the play *Faith Healer*.

In this exclusive interview, McDiarmid reveals that there's more to the master of evil than a chilling cackle and a few sparks of lightning—he's also an exceptional swarmsman who can wield a lightsaber 500 times as fast as anyone else. *Insider* also found out that while it isn't a Sith's nature to be teary, they are capable of expressing a slight bit of compassion.

What was your initial take on *Revenge of the Sith* after reading the script?

I got the script like everyone else just a few days before we were ready to shoot, and I was knocked out by the fact that George [Lucas] concentrated so much on the relationship between Anakin and Palpatine to the extent that these were, in film terms and certainly in action film terms, enormous

dialogue scenes. It was great but daunting. George had always said that this movie would possibly be the darkest and where the story, in a sense, resolves itself.

Were you surprised by the amount of action you were involved in?

I found when I read the script that not only did I have a lot to say, but I also had a lot to do—Palpatine turned into action man. He always had a sharp brain and he had certain electrical lightning power in [his] fingers, but I didn't know he could use a lightsaber and twice as fast—no 500 times as fast—as anyone else. I know we would be shooting those scenes in about five days (chuckling), so I didn't have that long with Nick [Gillard] to get up to speed, and of course I didn't get up to speed. Michael Burn, a brilliant stunt double who does most of my fight work, got up to speed for me. What was good about watching him was that he's not just a master swordsman; he's also a very good actor.

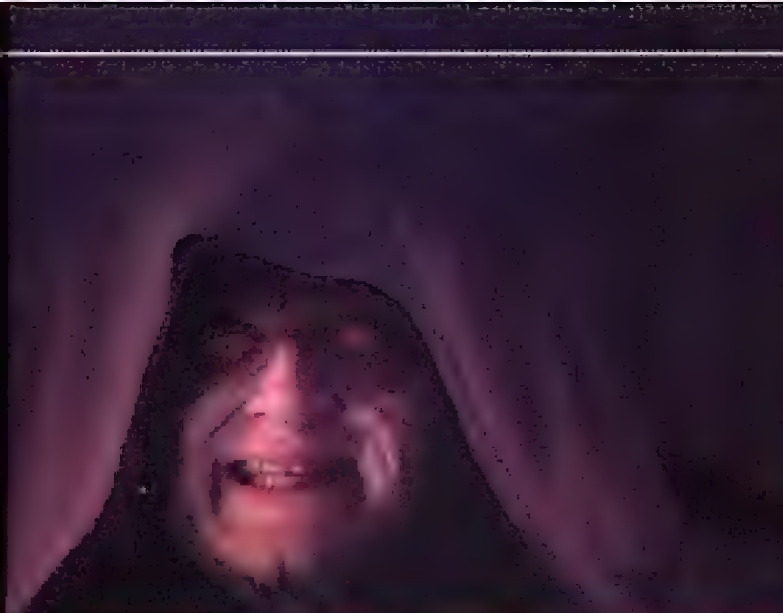
What did you think about the duel between Yoda and Darth Sidious?

I couldn't wait to see Palpatine as a big action villain, which he's now turned into because he has two rather impressive fights. I really looked forward to fighting the little green guy, "my little green friend" as I call him in the movie. It is only just that the two masters of good and evil should have a final—well, perhaps not so final—confrontation. And indeed we do. All of it was new excitement for me.

Despite not having much time to prepare for your duels, what was your preparation like working with Nick Gillard?

It was interesting as I've known Nick for a while. We worked together on *Sleepy Hollow*, which was a movie with a lot of stunts and a lot of action. We met straight away, and then I disappeared onto the big Palpatine office set; that's what we were using in the first week (of filming) and it was all dialogue. I didn't really have time to do anything more. We rehearsed the sequence, but once you get down to shooting there are last minute changes that you expect and rather welcome as an actor as it keeps you fresh. Fortunately, I was fighting Sam Jackson who had about a week to rehearse his side of the fight. He was extremely proficient and very helpful and understanding when I made mistakes. Every now and again George would say, "I think we should have it looking like this." Nick would give me a few orders, I'd take a deep breath, and go in and work. It was fascinating.





What was the shooting schedule like the day of your big duel with Samuel L. Jackson?

The main day for my part of the fight was also the day we shot a big scene (between) Hayden and me at the theater. The scene was originally going to be in Palpatine's office, but George thought it would be more interesting to put it in a box of the theater, and he was right. That was my biggest dialogue scene, and I think that was at 4:30 on a Friday afternoon after I had been fighting (all day). Usually by that time everybody wants to go home. I can honestly say that the week involving those dialogue scenes, the fight, wearing the prosthetic—the new prosthetic—was the most challenging of my acting life.

Speaking of the prosthetic, what was it like working under all that makeup?

Creature Shop Designer Dave Elsey, who designed the prosthetic and applied it, created something that was relatively easy to wear. It wasn't too painful. It was a two-hour makeup call every day, but by the end Dave and Colin Ware got it down to about an hour and a half. It then took about the same length of time to take it off. When it was first applied, a number of people had a sort of metaphorical heart attack, so I thought, "Oh, good. It's working."

Did you experience much discomfort while filming?

The only thing was that it got hot wearing it as the day wore on. There were also the added contact lenses. Unfortunately, my eyes decided not to like them very much so there was this sort of rejection process going on. What happens when that occurs is you tend to look a little tearful, and if there's one thing Palpatine never looks, it's tearful.

What do you think about Palpatine's seduction of Anakin?

The interesting thing is that the temptation has to be—from his point of view and therefore the audience's—convincing. Even more interesting is what Palpatine has done over the years since he first gave Anakin a friendly tap on the shoulder in *The Phantom Menace*. Palpatine cultivated this friendship.

Was his seduction based upon knowing Anakin is essentially fatherless?

Anakin, of course, is a man who doesn't have a father, or if he does we don't know who he is. And *Revenge of the Sith* doesn't provide any definitive answers, leaving the whole area ambiguous. There are a few clues dotted around, and if anyone wants to join the dots they probably can. What I liked about the film is that there isn't any revelatory fact—there are just a few possibilities, and you can make up your own mind what you think fits. I was going to have to persuade Anakin and find a way of working with Hayden—which wasn't difficult because he's great to work with—to make this whole political seduction convincing.

Do you feel the audience will buy into the seduction?

What has to happen, and I'm confident that it will mainly because of Hayden's wonderful performance, is for the audience to think, "Yes, I suppose that could happen to me." The temptation has to be convincing, real, and desirable—even though at the end of the day you would hope that you wouldn't succumb because the ends are obvious.

Overall, do you think Anakin is a bad person?

He doesn't particularly want to do bad things, but he's persuadable as we saw in *Attack of the Clones* in his understandable overreaction to what happened to his mother. A fact that Palpatine also uses and may in some vague way have been responsible for, you never quite know. But throughout *Revenge of the Sith*, it is really Palpatine's plot right from the beginning, from the kidnap that he himself arranged. Palpatine has arranged practically everything in the film except, I suppose, the final duel between Anakin and Obi-Wan.

Is that the one place where maybe Palpatine slipped up a bit and didn't foresee that confrontation?

Palpatine rather hoped that Anakin was going to leave Obi-Wan during the kidnapping, but Anakin is an honorable man and Obi-Wan is his greatest friend, so Anakin insists that he bring him along. At the end, they have (a duel) where Anakin might have been killed, and Palpatine realizes he wouldn't have been able to prevent it. He finds Anakin near death, and like all arch political pragmatists, Palpatine converts a seeming tragedy into an opportunity and rebuilds him as this huge, unsympathetic metal creature, (thereby) creating the greatest villain of all time—next to himself, of course. Palpatine wanted the greatest warrior ever, which Anakin clearly is, to protect the Empire.

It seems as if Palpatine, in his own strange way, cares for Anakin.

I was pleased that when Anakin is almost brutally destroyed, Palpatine is relieved to not only find him alive for his own purposes but also because he's Anakin Skywalker. There is one moment that George scripted in a rather casual way where I touch Anakin's forehead. I think that's really the only human moment we see in the Emperor—just a moment of sympathy and compassion for another human being. And sympathy and compassion are not ingredients of the Sith.

Is it because Palpatine is just a cold, hardened man?

It's not like he doesn't have (these feelings), it is just that they are irrelevant. There are people like that in the world today. It's not that they don't have a moral center; it just doesn't exist for them, and their lives are run by the whole process of political manipulation and accruing power. And once ultimate power is achieved, it's not enough. The main motivating force is total greed, and nothing is ever enough and no circumstances are too awful to obtain those ends.

How did you approach the transition of going from Palpatine to Sidious?

I think you'd probably be a very strange person indeed if you didn't know that I play Darth Sidious and Palpatine, although of course I never admitted it in public, and George never admitted it onscreen. There are no credits for Darth Sidious. But for anyone who has seen *Return of the Jedi* and heard that voice, seen the nose (laughing)—all those things—they knew it was me. But putting the two together is always problematic: Is it the same person, or is there another person who looks like him? All sorts of complicated reasons could be evinced for me playing two characters. But, of course, he was always the one person.



Did George ever give you advice on how to approach playing the role?

George once said a really useful thing when I began playing Palpatine (in *The Phantom Menace*), and I don't know if he remembers this. He said, "In a sense, your eyes are contact lenses." In other words, the Palpatine character was the most artificial—it was as if they had grafted his face and put in [his] eyes. Because the real Palpatine is the one who bursts forth at a calculated moment in Episode III just after persuading Anakin to kill Mace [Windu]. That is when the true person comes out, letting the evil fully manifest itself. The Emperor that you see in the last film looks like he does because he's very old and very evil—it is what he always looked like. He just had this carapace of looking like a fairly ordinary guy, a politician that smiled a bit, and so on.

Was there always the intention to show Sidious as he appears at the end of the film?

I don't think George had made up his mind when we started shooting whether to continually show Lord Sidious as he really is after his initial transformation or if Sidious would go back and forth with his appearance. I [believe] when George finally saw Dave's wonderful makeup he decided that constantly changing Palpatine's appearance would be a step backward. So the moment in the film where I make the transformation is the way I appear until the end. It's an interesting sort of study in schizophrenia really—the nice guy that you saw was revealed later in the monstrous mask as the self, the Sith self.

Sidious actually allowed Palpatine to come out, not the other way around, which works in reverse to what audiences are used to seeing.

You think about Dr. Jekyll and Mr. Hyde—Jekyll was the good doctor who went out at night and transformed into a terrible decadent, Hyde, who was buried down inside. In Episode III, it's more like Hyde in the guise of Jekyll throughout the film. And although the face is hideous, he doesn't care—Hideous Sidious, they go together.

Going back to your scenes with Hayden, what did you enjoy most about them?

They really gave us a chance to speak to each other quietly, intimately. It was great and courageous of George to take that risk in a film that you know everybody is waiting to see the next action sequence. And the scenes are long. The one at the opera is probably one of the longest dialogue scenes that I have ever done, and it's just two people talking to each other, listening, and reading, during which Palpatine offers all sorts of tidbits, hints, and possibilities to Anakin, waiting to see which one he'll pick up. Whatever direction Anakin chooses to go, Palpatine will follow that.

And both of them hope to gain something from one another.

It's a strong friendship and a strong relationship, but as far as Palpatine is concerned it's wholly a means to an end. And with Anakin, although he won't admit it early on, or even realize it, he wants the power. It's not like an evil genius was needed to plant an evil seed or evil gene—the seed is already there, and the evil genius just helped it to grow. ☹



"The Emperor that you see in the last film looks like he does because he's very old and very evil—it is what he always looked like."
—Ian McDiarmid



QUEEN *Midwife* OF THE GALAXY

Natalie Portman has gone from being the Queen of Naboo to a strong-willed senator, and in *Revenge of the Sith* she becomes the mother of the twin saviors of the *Star Wars* universe. *By Brett Rector*



She has one of the freshest faces in Hollywood today, and at the tender age of 24 her resume is nothing short of impressive. She has shared the spotlight with some of the biggest stars of modern cinema, including Jack Nicholson, Al Pacino, and Susan Sarandon, but still remains grounded by opting to act in smaller productions rather than huge blockbusters. Yet when she got the part of the young mother-to-be of Luke Skywalker and Princess Leia Organa for the *Star Wars* prequels, it was an opportunity she couldn't refuse.



Natalie Portman began her career in 1994 playing opposite Jean Reno in *The Professional* as a precocious, streetwise young girl named Matilda, instantly establishing herself in Hollywood. Since then, Portman has turned into one of the best and brightest actors of her generation, starring in productions like *Heaven* (1995) and *Mars Attacks!* (1996), and more recently *Cold Mountain* (2003), *Garden State* (2004), and *Closer* (2004), for which she received an Academy Award nomination for Best Supporting Actress.

Portman recently sat down to talk about her work in *Revenge of the Sith* as the ill-fated Padmé Amidala.

How has working on this final film differed from working on the other two films in the prequel?

It's not as tight-knit as you would expect it to be just because there are so many people (associated) with the film and also because we shot the first movie in England and the final two in Australia. Plus, there weren't too many crew and cast members that have worked on all three. It felt like a new movie each time, except that Episode III is very well documented. Everyone was aware that each set was sort of historical and you had crews capturing every moment, such as (Anthony Daniels) getting into his C-3PO costume. It's then that you realize that these things have become cultural icons.

Of all the scenes you've done, which did you find the most difficult?

The scenes with Anakin were the most challenging because they were all very similar. I wanted to make sure that it didn't seem like there was just one issue that we were dealing with—I wanted to make it seem like we had a real relationship.

*You've now worked with Hayden on two films. How has he evolved as an actor between *Attack of the Clones* and *Revenge of the Sith*?*

Hayden is really great. It's so funny because someone showed me pictures of him from Episode II, and he looks so much younger. In Episode III, he has physically grown up so much—I mean, he's a man now. He's a very serious actor, and he has a great attitude toward his work. I saw him learning every day. I've seen some of his work since Episode II, both on stage and on film, and he was really impressive. What's most impressive to me,

though, is his "stuntsability." I watched them film one of the fights between Ewan and him, and he seemed as good as the stunt guys.

How was your experience working with Ewan McGregor on some of the more intense emotional scenes in the film?

It was so exciting this time to get to do real substantive scenes with him. I just respect him so much as an actor because he is really good, and he's serious about the work. Ewan is also fun to work with. He really lightens up a set. Our scenes were a little problematic because the relationship between the characters we play really developed offscreen between *Attack of the Clones* and *Revenge of the Sith*. In that time, Obi-Wan and Padmé have become friends to the point where he feels comfortable coming to me and telling me things that are very personal, dramatic, and life changing. So it was really interesting to go through the process of figuring out what we have been through before to get to this point. Have we ever hung out alone? Have we only been friends through Anakin? Do we have a separate relationship apart from that?

Did having Ewan and me outside the Star Wars set help to push scenes together?

In the first two films, the scenes we had together usually involved other people, and they didn't involve anything more than a formal encounter where I played a queen or a senator and he played a Jedi paying his respects. Definitely knowing him personally made me feel more comfortable this time around because he would do things before filming the scene that would help me and push me, which was really helpful and very generous of him to do so. He's just great.

Of course, we can't let you off the hook without asking about working with Ian McDiarmid.

Yes. Ian's character is bad news in this film. He's bad news, but he's such a wonderful actor—he can make any line sound amazing. But he's also really fun to work with. Unfortunately, we only had one scene together in this movie.



What was the transition like going from playing a strong senator trying to protect the Republic to this woman who is dealing with losing the man she loves to the dark side?

I didn't really think of them as being separate but rather that the two sides of Padmé's life happened simultaneously because she wouldn't have lost her man if she weren't so committed to the Republic. If she had a different concept of government or morality, she might have been able to stay with Anakin if her loyalties to him were above everything else. Padmé's a pretty centered person, so it's not like she's going through a big internal change; it's that external things are changing around her and she has to make decisions to cope with that. Anakin is really the one going through change—Padmé is more reactive to what's going on with him.

We get to see her more vulnerable side where her motherly instincts start to show through, which is different than what audiences saw in Episode II. Definitely. You see her more as a woman and less girlish, falling in love. The way Padmé is in Episode III is a combination of being a woman and being a politician, which is something we (didn't) see much of (before).

Is it challenging for you as an actor to work with so much blue- and greenscreen behind you?

It's interesting because even in scenes where we have a set, there is still greenscreen everywhere you look. We're like little kids playing make-believe. We're sitting on a green-painted box that's supposed to be a spaceship, or we're looking at a blue sheet in which we're supposed to see an entire city with ships flying through the air. It's so much more of an imagination leap than working on other films. As actors, we probably all have different ideas about what's going on in those scenes.

Do you feel that even the sets that are surrounded by greenscreens are still infused with a sense of life?

There is definitely more life when you have an actual set because you get to interact with things that are familiar to you. If I were a really amazing actor (laughs) it would be incredible to work with greenscreen because I could totally rely on myself to create the world around me. But I guess the lazy actor in me really appreciates having a beautiful set to act in.

How did you like working with Costume Designer Trisha Biggar again?

Trisha is such a wonderful person, on top of being an outstanding costume designer. The fabrics she used were just incredible, and the detail was so amazing. I don't know if she and (Director of Photography) David Tattersall had meetings, but the costumes caught the light in such interesting ways that it seemed as if they were always changing. There's a peacock and brown dress that looked like a completely different color depending on the angle it was filmed; just really magnificent.

The costumes in The Phantom Menace looked a bit more cumbersome than those in Attack of the Clones. How comfortable was it to act in the costumes for Revenge of the Sith?

Trisha is very attentive to what you need as an actor and always asks about your comfort levels. Over the course of these three films, she's really figured out how to make the costumes extremely comfortable because you can make something beautiful that ends up really uncomfortable and not conducive to the weather conditions or the action (in) the scene.

How did you prepare for your death scene?

Just the notion of dying while giving birth to the twins was enough to get me to the point I needed to be at during the scene. I really didn't have to do much other than to keep from thinking about anything else. Again, Ewan was a big help.

Were the babies used in the scene real?

They were animatronic babies. Ewan is the Frank Oz of the new millennium because of his baby puppeteer tricks. He did the scenes while talking and being very serious, yet all the while moving the baby in his hands. It was pretty amazing. [The prop babies were later replaced by actual babies.]

Playing the part of a strong-willed senator as well as an expectant mother, do you view Padmé as a feminist role model?

I definitely appreciate the fact that the role defines the true meaning of feminism as I interpret it. Feminism is often misconstrued as women wanting to be like men. True feminism for me is bringing (out) what is particular to women because we are different. It's not (about) going some place and behaving like a man or necessarily desiring what men want just because you can get it. It's about making decisions from your point of view as to what you are going to do with the opportunities (you are) afforded. I think Padmé is an amazing example because she is a politician and she has been a leader of many people. But rather than being consumed with the thirst for power as many of the people around her are, both men and women, she stays true to her compassion and her belief in democracy and in humanity. I think that's really important.



WOOKIEE HOOKE BEGINS ANEW WITH LUCASARTS' LATEST EXPANSION PACK

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Despite the expansion pack's name, it doesn't really have much to do with the famous furballs: you don't have to play as a Wookiee or even help their race. Instead, the main attraction of the expansion is the introduction of Kashyyyk, better known as the home planet of those loveable, gargantuan creatures. The

planet is easily the most visually impressive sight in all of *Star Wars* Galaxies, and it's all thanks to the fact that the designers broke the planet into 10 separate loading zones. This minor concession frees up extra graphics horsepower, so Kashyyyk is teeming with phosphorescent foliage, vast alien jungles, and of course, awe-inspiring monsters. The difference is truly staggering—Galaxies' hyper-detailed visuals are finally on par with those in newer, flashier MMOs like *EverQuest II* and *World of Warcraft*. It truly looks like a new game.

Rage of the Wookiees is designed to highlight *Star Wars Galaxies*' newly upgraded combat system, which radically retooled the game's complicated interface. Overall, the programmers set out to make the entire game more accessible to all players. Thanks

July 2010





A screenshot from the video game Star Wars: Battlefront 2. The scene is set on a snowy, mountainous planet. In the center, a Jedi character with a red lightsaber is engaged in combat. To the left, a soldier in a brown and black uniform is firing a red laser. To the right, a character in a blue and red outfit is also firing. In the background, a large red laser beam is visible, and several enemies are scattered across the snowy landscape. The overall atmosphere is one of intense battle.

By Steve Sansweet

Midnight Madness Plus "48 Hours" Equals No Sleep

ALSO, "DOESN'T HASBRO WANT TO SELL ME THE TOYS I WANT TO BUY?"

First, take a little *Midnight Madness*. Then stir in some *48 Hours of the Force*. Being careful not to burn (out), turn up the heat to a boil by adding in a *Lava-Reflection Vader*. So went opening day of hunting season—Episode III toy hunting season, of course—in this small corner of the galaxy. It was the third time, and maybe the last, for a phenomenon that really started with *Star Wars* fans waiting in line...for movies, for videos, for toys...and has spread to the broader culture. It has something to do with building a sense of community and a lot to do with wanting to be first!

Having missed out the first time around (it was midnight after the closing of an exhausting *Star Wars Celebration II*) and making only one stop for Episode II, I vowed that this time was going to be different. First I assembled a posse: my buddy Michael Wistocki, his son Christopher, and Lucasfilm colleague and fellow collector Pete Vilmar. We gathered at my place around 11 p.m. and made it to Toys "R" Us in Marin County with 20 minutes to spare. There was a line of about 60 people and growing steadily; to no surprise, another friend, James Kennedy, was first in line since he'd already been standing there nearly five hours. And yet another, Tyler Ham, was number two, although he was a *nouveau line standee*, having arrived a little after 11 p.m.

When the Jedi turned into a nerf herder at midnight, the doors opened to a beautiful display with a giant Vader head and well-stocked shelves with every manner of Hasbro and LEGO Episode III toys. Baskets were filled and then emptied at the cash register. Word quickly was whispered that if you asked for the holographic Yoda figure at the register, you could buy one for \$11 and not have to wait a week. Michael, early adopter that he is, used his wireless PDA/phone to quickly order a bunch online!

By the time we got back to my place, opened a few toys, and settled down, it was around 2 a.m. Pete was already sounding doubtful about joining us four and a half hours later for the next part of the journey, blaming two young kids and an aching need for sleep. But Michael, Christopher, and I were up at the crack of dawn (having lost another hour because of the switch to Daylight Saving Time) to begin the day's trip to Target for the exclusive Vader and electronic gift card, and then to Wal-Mart for the Episode III tent event. There were lots of adventures along the way, but we all got nearly everything we were seeking and had one of those great, shared experiences that are so much the basis of *Star Wars* fandom.

I have been a huge Star Wars fan for as long as I can remember. I own the Star Wars Monopoly game and the Trivial Pursuit, and was wondering if they were any plans to make more board games? I came up with Star Wars Clue and Star Wars Life, for example. I thought it would be a great way for us fans to add a little more Star Wars to our lives.

—Erich Grosskopf, Lapeer, MI

As you've probably seen by now, Hasbro has answered your prayers with a whole raft of great board games. Trivial Pursuit now has a DVD version and also comes in an exclusive tin at Toys "R" Us. Monopoly sports a new Saga Edition, and there's a Clone Wars edition of Risk and a Saga Edition of Stratego and a chess set. Can *Star Wars Life* and *Star Wars Clue* be that far behind? I'll bet the killer was Grand Maff Mustard, and he did it with a vibroblade in the Jedi Temple Library!

Only hard-core Star Wars fans can handle Insider's Aurebesh Scrabble.





Reissued or not, the new packaging is A-OK with Insider's editor-in-chief.



I need to vent some frustration. I became an avid collector starting with the revitalization of the 3 1/4-inch action figure line in 1995. For years I bought every figure released. Many times I scoured the local retailers and eBay for elusive items. But I grew frustrated with what I saw as a huge supply and demand problem that started around 1998–1999. All of a sudden there were many “just released” figures that I couldn’t find anywhere unless I wanted to pay triple (or more) the retail price on eBay. Since it was becoming so difficult to be the completest

that I had been, I lost patience and my collecting soon crept to a near halt.

Fast forward to last year when I first saw some of the Unleashed figures. I was excited about collecting again because of an awesome product. I immediately bought the latest ones and decided to see what figures I had missed. It wasn’t long before I realized that the whole reason I got out of collecting before was already a plague on the Unleashed figures. Hasbro hadn’t produced nearly enough of certain figures as they couldn’t be found in stores and were selling for three or four times the retail price online. Some figures are now going for over six times retail, like the Yoda figure that is fetching over \$100 on eBay on a regular basis. Even loose figures (which are all I’m looking for) are in short supply. It seems like Hasbro hasn’t completely turned a blind eye to this problem as I’ve seen some figures reissued, like Dooku and Vader, but already some of these reissues are sold out.

Doesn’t Hasbro realize there are supply problems and that they could make money by reissuing more in-demand figures? Is anyone else frustrated with these problems, or is it just me? If I’ve overlooked some good sources and I can find these figures at reasonable prices, please let me know. Otherwise, an understanding acknowledgement of the problem will have to do for this twice-over former collector. Thanks for listening.

—Michael Bean, Lewisville, TX

Michael, I hear you loud and clear—and so does Hasbro. Believe me, they are in the business of selling as many toys as they can and are just as frustrated as you when there are shortages in the supply chain. So if the manufacturer is upset and the end-buyer is disappointed, why can’t the problem be solved? Well, there are a couple of reasons.

For the regular action figure line, Hasbro knows that it has two distinct kinds of buyers: kids, who primarily want the main characters from the movies in as many possible variations, and collectors, who desire the more esoteric background characters. Since the collectors make up a smaller segment of the market, the assortments with figures appealing mainly to them are produced in smaller quantity; back at the height of the scalping frenzy, it was these fig-

ures that were disappearing from stock from the major retailers even before they hit the shelves. Another reason they’re produced in less quantity is that retailers order fewer of them because they are in a mass-market business.

On the Unleashed line, as obvious a hit as they seem in retrospect, no one was sure how they’d perform in the beginning because of their radical styling and higher price point. So Hasbro was somewhat cautious based on retailers’ caution in placing orders. As you’ve noticed, once the figures’ popularity became clear, a number were re-released and quantities were increased. Of course, that still doesn’t insure that a really popular toy won’t sell out from certain chains, especially in big cities.

Have you done Google searches for non-eBay sites that might have the older figures at decent prices? Have you checked out comic and collectible stores in major cities near you and when you travel? Often, they have older stock still at retail prices. Above all, I can assure you that Hasbro understands, has acknowledged, and is really trying hard to deal with these problems.

Could you tell me how a young Obi-Wan ended up in my Mos Eisley Cantina Scene 2 instead of a Zutton?

—Pete Stevens, Tampa, FL

He just awoke from a Carbonite freeze chamber and, boy, was he ever thirsty? He broke the time-travel barrier while playing around with young Anakin’s Podracer and crashed some kilometers and standard future years away? Somebody wanted a Zutton and had a young Obi-Wan to spare and brought the set back to the store to an unsuspecting clerk for a refund? Which do you think is most likely?



I was wondering when Hasbro would open up a store that people can buy Star Wars products from, even exclusives (like store exclusives and Internet exclusives). It is so hard to find Star Wars products where I live, even on the Internet.
—Nicholas Gasser, Dallas, TX

Hasbro doesn't currently sell Star Wars toys online, although it re-examines that option from time to time. With its tie-in to Disney theme parks, it has at least one great retail outlet, Once Upon A Toy, at Walt Disney World (Downtown Disney). Until things change, I'd suggest that you can find most items you seek at the Official Fan Club store, StarWarsShop.com, and even many store exclusives at the online versions of the brick and mortar stores like Toys 'R' Us and Wal-Mart.

I was recently at an auction and bought three Star Wars tumblers with C-3PO, R2-D2, and Wicket on them. They are dated 1983 and say that you get them when you buy a box of Pepperidge Farm cookies. Can you tell me what they might be worth? I was able to acquire all three of them for only a dollar. My second question is, how old does a collectible have to be to be considered vintage? I was on eBay the other day, and there were people advertising their Episode I collectibles as "vintage," and this sort of struck me as funny.

—Joe Ciambuschini, Tamaqua, PA

Ah yes, the Pepperidge Farm cookies, available in vanilla, chocolate, and the ever-popular peanut butter. The cookies, which were like oversized animal crackers, included the first real Wookiee cookies! And for collectors of store displays, the

PICK OF THE LITTER

Do you remember your 8th birthday? Being 31, it's starting to get harder each year for me, but I remember my Star Wars toys and all the fun and enjoyment they brought me. I don't think my son Cory will ever forget his 8th birthday. He has shared my love for Star Wars ever since he was a young Padawan—or at least could talk. What I think he enjoyed most was playing with some of my vintage Star Wars stuff. Ever since he could talk, he's been asking to play with the collection. I figure he has gotten really good with his toys and it's his birthday, so why not?? Hours went by before we could even pull him away from the collection to feed him dinner. So from now on, every year on his birthday, he gets to play with the same toys I got to play with when I was a kid. May many generations of Star Wars lovers live on!

—Jason Nill, Littleton, CO

A toy industry associate once told me that he believed true Star Wars fans passed the Star Wars gear from generation to generation. Jason's letter proves that beyond a doubt. Thank you so much for sharing, and a belated Happy Birthday, Cory!

AND DE WET HUUW!



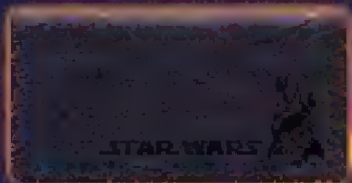
large Pepperidge Farm display that held boxes of cookies and free tumblers looked very cool with Star Wars characters pictured as twinkling constellations in the night sky. There are actually five small plastic tumblers in this 1983 set. The first, with the droids and Wicket, was free at the store with the purchase of one box of cookies. You needed to send away for the others: The Rebels, The Villains, The Creatures, and The Vehicles.

I've seen them fetch \$1.99 each, so you got a good deal. Now find your missing four!

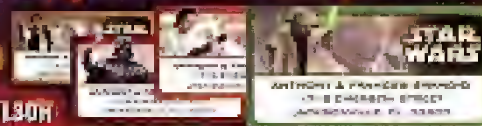
As for your question about what is vintage, most Star Wars collectors consider items made up through 1985–1986 vintage and items starting in 1993 modern; there's still some wiggle room from 1986 to 1993.

Please send your questions and comments about collectibles to *Scouting the Galaxy*, P.O. Box 2698, Petaluma, CA 94953-2698. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

STAR WARS
THE FORCE GAME



The rise of Darth Vader is the most anticipated moment in film history, "Path to the Dark Side" a limited production check series from The Anthony Grandio Company commemorates this moment. Eight scenes transform Anakin Skywalker from young slave to Darth Vader. Printing is limited to the Star Wars: Episode III release date and will only be available while supply lasts. ***Don't miss out on this one of a kind check writing experience. Order Now!***



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Experience The *Star Wars* Evolution!

PLUS, NEW BUST-UPS, LEGOS, AND LIGHTSABERS

Even though April 2 is long since past, the frenzy for Episode III collectibles is still on. Check out the latest offerings from Hasbro and Gentle Giant Studios as well as some recent hits released by LEGO and Master Replicas. And just in case you haven't heard about them, *Insider* is giving you a peek at two of the hottest exclusives from Celebration III!



THE EVOLVING EMPIRE

Appearing this July from Hasbro are the new *Star Wars* Evolution gift sets. Each package in these timeless assortments features three all-new sculpted figures from the saga of films, showing how they have evolved from Episodes I-III into the now-familiar icons first introduced in the late 1970s. And like the vintage line of figures released late last year, each will have extensive amounts of articulation and fabric clothing as well as additional accessories.

The first set depicts Anakin Skywalker as his pride and search for ultimate power leads him on the seductive journey to the dark side of the Force and his transformation into Darth Vader. The second set shows how the galaxy's most intimidating army went from elite protectors of the Republic to Imperial suppressors. As an added bonus, the two clone trooper figures feature removable helmets to reveal head sculpts based on actors Bodie Taylor (*Attack of the Clones*) and Temuera Morrison (*Revenge of the Sith*). The final set shows the evolution of the Sith from Darth Maul to Count Dooku to the mastermind Emperor Palpatine.



WEAPONS OF THE JEDI KNIGHTS

Master Replicas is adding to its impressive lineup of FX lightsabers with two new additions for collectors to get their hands on. The first is modeled after Anakin Skywalker's blade from *Revenge of the Sith*, and the other is a fine replica based on Darth Vader's weapon from *The Empire Strikes Back*. The next generation of lightsabers has been made lighter than those in the previous editions as well as louder and more durable. Furthermore, the sound and motion sensors have been made more efficiently, which leads to a slimmer, more accurate looking hilt.



BUILDING A GALAXY

Since LEGO started producing its line of Star Wars-themed products, the demand has been exceptionally high. As to be expected, LEGO has a comprehensive series of new kits available right now based on scenes, characters, and vehicles from *Revenge of the Sith*. In addition to the General Grievous Chase, ARC-170 Starfighter, and Darth Vader Transformation (all pictured here), the lineup includes a Clone Scout Walker, Droid Tri-Fighter, Jedi Starfighter and Vulture Droid, Ultimate Lightsaber Duel, Wookiee Attack, Wookiee Catamaran, and the massive Clone Turbo Tank. Additionally, LEGO has released new key chains and pens based on four iconic characters: Darth Vader, Chewbacca, R2-D2, and Yoda (not pictured).



IT'S ALL ABOUT THE BUST-UPS

For the past couple of years, Gentle Giant Studios has done an excellent job with its Star Wars line of high-end collectibles such as mini-busts and statues. Last fall, it debuted a line of exceptionally detailed smaller busts called Bust-Ups, which were an instant hit with the fans and collectors everywhere. Now, Gentle Giant is on the verge of releasing series 4, which will include six characters from *Revenge of the Sith*, including a clone trooper, Yoda, Obi-Wan Kenobi, Anakin Skywalker, General Grievous, and Emperor Palpatine.



CELEBRATION III EXCLUSIVES

Prior to Celebration III, collectors were made well aware of the special "talking" Darth Vader action figure in the pages of *Insider*. While it was undoubtedly one of the best exclusives ever produced, it wasn't the only one at the show.

To go along with its announced sandtrooper squad leader and sandtrooper sergeant mini-busts, Gentle Giant Studios brought along its sandtrooper corporal (limited to a production run of 3,000) to Celebration III. This highly detailed bust includes two replaceable hands as well as a replaceable left arm. As to be expected, the craftsmanship is exceptional and is definitely worth having in your collection. If you can allocate one, visit gentlegiantltd.com for more information and pictures about this and all its other products.

Next up, Code 3 Collectibles brought an exclusive Legendary Casts sculpted 3D movie poster based on *The Empire Strikes Back* Advance One-Sheet. This unique item was scheduled for a limited run of 1990 pieces (the year the film was released) and would make the perfect addition to any collector's home exhibit. Visit code3.net to see a complete lineup of all of Code 3's products. —Brett Rector



Episode III: The Last Set Diary

At the end of the journey, George Lucas has come full circle, returning to where it began over a generation ago. Elstree Studios in Borehamwood, just outside of London, serves as the shooting location for a single day of additional photography. The world-famous stages hosted the majority of the studio-based principal photography for the original *Star Wars* trilogy.

On the morning of Monday, January 31, we arrived on Stage 8. It's a featureless red-brick building just down the road from the George Lucas Stage, the newer structure commemorating the director who brought so many blockbusters to Elstree. A stage the size of the eponymous building isn't required, but JAK Productions does maintain an office in the George Lucas Stage.

"We started the studio work in here the first day for Episode IV," Lucas says, looking around at the dark interior of Stage 8. "I think it was the kitchen. You know, where Aunt Beru is in there cooking and Owen comes in looking for Luke."

"This was also the cockpit stage—the X-wings and Millennium Falcon cockpit were filmed here."

Shooting for the day consisted of four scenes—or rather four pieces of scenes—mainly to patch over continuity or accommodate a change in dialogue. As far as actors go, only Hayden Christensen and Natalie Portman were



STAR WARS: THE LAST STAND OF GENERAL GRIEVOUS





required—and they didn't even share a scene. Each was shot in isolation.

At 8:24 a.m., the bell rang, sounding the official start of the production day. Sue Wood, the second assistant director, called for silence as the cameras started rolling. For this first scene, the Production Art Department delivered the most extensive set of the day—a section of bunk aboard the Naboo yacht. This brief stretch of the starship was fully built for the Shepperton pickups, but only the immediate bunk area was constructed for the shoot.

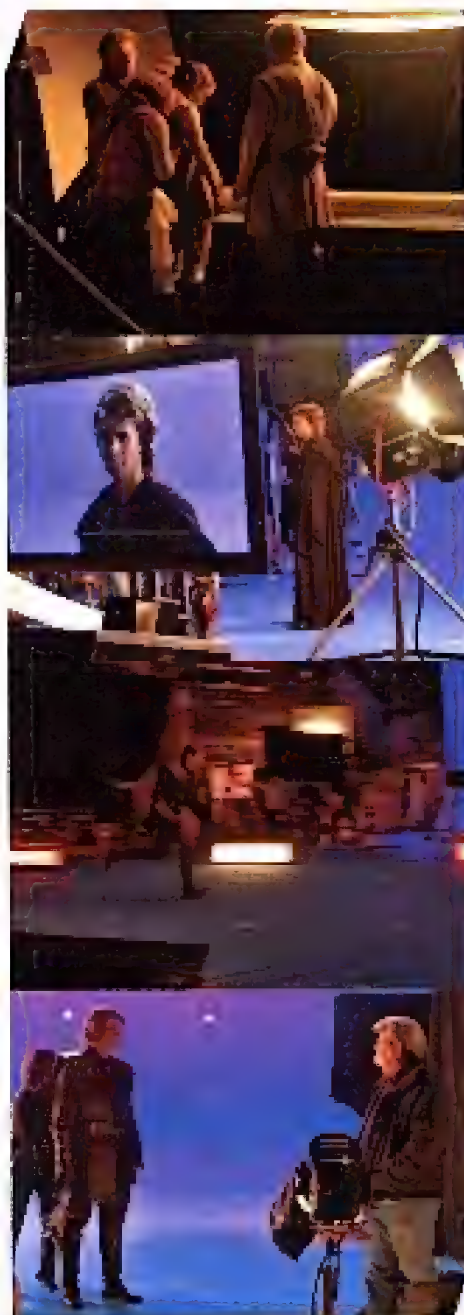
An overwhelmed Padmé reclined aboard her starship, looking up at Obi-Wan. In the original footage, shot as a pickup in Shepperton, there was no dialogue. Now, there is a single line delivered to Obi-Wan Kenobi. The shot is filmed over Kenobi's shoulder, so Ewan McGregor wasn't required—we don't even see Obi-Wan's face. Instead, extra Mick Anker served as Kenobi's double, wearing the tunic, a wig, and a beard. The original footage of McGregor couldn't be used without extensive manipulation because he interacts with the Portman imagery from September 2004. Now, this new January 2005 Padmé moves differently, necessitating new contact from Kenobi. Still, to provide ILM with maximum flexibility, Lucas shoots the scene with and without Kenobi. Visual Effects Supervisor Roger Guyett oversaw the VFX requirements of the shoot.

"In the original take, she's kind of hot and sweaty," points out Rick McCallum as he looks closely at the playback from last fall. There's no continuity supervisor on set today, so he's the one to spot this detail.

For the shoot, only one camera was used, which meant that to capture the action, each move-in toward the actor was done as a separate setup. In previous shoots, two HD cameras captured the action, gathering a close-up and a medium shot (or longer) of the same performance. Despite this added time, Portman completed her work by 10 a.m., effectively finishing her role as Padmé.

In between the setups, McCallum took advantage of a few minutes of downtime to proudly show off a new video—the full Episode III trailer that debuted in March. The small crew crowded around the single plasma screen to watch the finished trailer play. It included some shots gathered at the Shepperton shoot in September 2004—for the U.K., crew it was very much a revelation of how their work was transformed into the finished product. Needless to say, it was a crowd pleaser. "There will be 14 more screenings over the next few hours," says McCallum jokingly. When Christensen came out on stage, McCallum played the trailer for him. Being that it was his

"Last shot, Rick," Lucas points out with little fanfare. "It's all over now. Twenty-eight years."



first time seeing it, Christensen revealed in Anakin's fall, unable to contain his grin.

The next setup was an element of a fight scene that grew with each saint of production. The bulk of the rematch between Dooku and Anakin aboard the Trade Federation cruiser was gathered in Sydney during the principal photography. The scene was shot on two separate sets—a bluescreen environment that isolated Christopher Lee and a full set environment for Christensen to face Dooku's

double, Kyle Rowling. This was added to green-screen pieces of specific action beats at Shepperton during the additional photography.

The result of one of those specific beats needed a follow-through. In the duel, Dooku tosses both Anakin and Obi-Wan through the air like rag dolls, using the Force to turn the two Jedi into barely controlled missiles. The throwing of Anakin was gathered at Shepperton as was his hard impact against a bulkhead. What was needed were his rough landing and his look up to see his friend suffer the same fate.

Soon after reshooting another scene between Anakin and Sidious, the crew moves on to the final setup, which happened to be the most complicated pickup of the lot. The scene took place in the fiery chaos of Mustafar as Anakin runs along a length of crumbling architecture, balancing and running uphill as the floor drops from beneath him, and culminating in a foolhardy leap when he reaches the peak of the incline.

The framing sequences were shot in Sydney and Shepperton with octagonal segments of set meant to represent the falling structure. All that mattered now was the length of the run. Three wooden frames represent a small fragment of the environment's shape, while the rest is delineated with tape on the blue floor.

Again, in the absence of a continuity supervisor, there's no clear chain of command to figure out who determines in which hand Christensen should hold his lightsaber. "How about I throw it from hand to hand, just to keep [Obi-Wan] off-balance," jokes Christensen, tossing the lightsaber handle from his gloved hand to his bare one like a Harlem Globetrotter trying to outwit a hapless Washington General.

Christensen takes his position near the blue blocks. He just needs to run the length of the "set." "It's a bit minimal, isn't it?" said a familiar voice. Production Designer Gavin Bocquet, who had since gone on to other projects, returned to witness the last shot. "I couldn't miss the last day of *Star Wars*," said the prequel veteran, who was one of the key members of *The Young Indiana Jones Chronicles* team to graduate to the new *Star Wars* trilogy.

A few takes with varying camera moves are shot while Christensen runs at top speed and then that's it.

"Last shot, Rick," Lucas points out with little fanfare. "It's all over now. Twenty-eight years."

As applause spread among the small crew, McCallum glanced at his watch—it's only a little past noon. The last day of shooting was only a half day. "I can't think of anything else to say but: That's lunch, everyone."

"Can we watch the trailer again?" asks Christensen.

VOICE OF THE REPUBLIC

Early in the morning on January 31, it was off to a recording studio tucked behind a trendy restaurant in London's West End. The facility had been booked for a week to accommodate several sessions of ADR (automatic dialogue replacement) recording.

Oftentimes, it would be Skywalker Sound back at the Ranch that served as the venue for post-production looping. But talent scheduling and geography made sessions in London like these necessary. The visitor for the day was Ian McDiarmid as it was his turn to rerecord key lines for *Revenge of the Sith*.

The spacious recording studio sports an intimidating bank of controls—a bewildering array of status lights, potentiometers, and sliders—that separate the crew from the talent. Off to one side, behind a partition of glass and soundproofing insulation, is a thin chair and a sheet music stand with a microphone suspended before it. A single earphone feeds the actor the sound, including the all-important triple beep that will cue the performer.

Present were George Lucas, Rick McCallum (who has no shortage of stories of his early days maintaining a production office in this neighborhood), Supervising Sound Editor Matthew Wood, ADR Mixer Robert Farr, and Assistant Mark Appleby. When McDiarmid arrives, McCallum greets him warmly. "There's no question who the star is of this movie," he grins. "You're the new definition of evil."

Much of the dialogue in Episode III will be gathered from ADR sessions rather than the production audio captured during shooting. The controlled conditions of these recording studios produce a much better dialogue track than that of the often-noisy sound recorded on set. The actors are miked during the shoot with either wireless microphones or a boom mike, but that audio ultimately serves only as a guide track for these sessions. As that audio is temporary, it enables Lucas to make changes in editorial, move lines around, or rewrite them entirely and then have the actor re-record them. This is one of the reasons the film evolved considerably from what was written on the pages of the shooting script.

"We have Ian doing Palpatine," explains Wood to the ADR mixers. "He also does the voice of Sidious, and I have those lines separated out so that he doesn't have to switch back and forth between characters." McDiarmid doesn't mind switching between the two, so a compromise is reached—for each reel, all the Palpatine dialogue is recorded first and the Sidious dialogue afterward so that he doesn't have to keep breaking character.

"I'm depending on you to be the eyes, ears, and voice of the Republic," says Palpatine to Anakin Skywalker as they walk down the steps of the Chancellor's office. A projector fills a large movie screen with this scene in front of McDiarmid. This dialogue was cobbled together from fragments

[ADR] is a very technical aspect of acting that doesn't get much documentation.



of a longer speech that was cut down in the edit. "I'm depending on you" originally ended a line of dialogue, so in the production-guide track, its intonation and cadence sound more like a conclusion. In this new form, it starts a sentence, so McDiarmid must change the inflection but also keep the timing. The camera is on Palpatine, so the sync must be precise.

It's a very technical aspect of acting that doesn't get much documentation. People tend to

prefer hearing about how an actor gets into the mindset of a character rather than know about the specifics of difficult and sometimes tedious recording sessions. But ADR nonetheless requires essential skills from actors—they must have the ability to deliver a line pitch perfect and at a specific rhythm time and again.

After pauses for Anakin's dialogue, Palpatine continues. "I think they will," McDiarmid performs. "They need you...more than you know." In the production audio, this scene is filled with the creaks and groans of the wooden set, rendering these lines obviously unusable.

"Anakin, you know I'm not able to rely on the Jedi Council."

This line, said later in the film at the Galaxies Opera House, covers two shots. The first word, "Anakin," is said when Palpatine's back is to the camera, showcasing an over-the-shoulder shot of the spectacular zero gravity ballet performance that fills the amphitheater. The next shot is a reverse, showing Anakin taking a seat next to Palpatine. For this, McDiarmid needs to record only the first word. Syncing isn't essential as we see the back of Palpatine's head, but the tone needs to match the next part. The ADR mixers are able to play back the new dialogue mixed with the dialogue in the edit instantly so that Wood and Lucas can see if everything matches.

Jumping forward a few scenes takes us back to Palpatine's office, this time in his more private chambers. "They see your future, and they know your power will be too strong to control. You must break through the fog of lies the Jedi have created around you."

"The performance was great," advises Lucas on the production audio. "It's just too noisy." After a pause, he points out, "This was two different performances done a year apart, but it's good." What he means is that the first line ("They see...") was shot in Sydney in 2003 and the second ("You must...") in Shepperton in 2004.

For the scenes of Darth Sidious, McDiarmid's voice drops a few octaves and acquires a dark oiliness to it. "His death was a necessary loss," he reads for one line. For another, it's just a fragment: "Send a message to the ships of the Trade Federation..." Still another: "You're fulfilling your destiny, Anakin."

Wood carefully watches McDiarmid's pacing, sync, and levels. "We could use more projection on this," he recommends. In the pin-drop quiet of the recording studio, one's inclination is not to speak too loudly as the surrounding silence seems to amplify every sound. The microphone is sensitive enough to pick up stomach growls, and at one point, McDiarmid has to remove his

watch because Farr can hear the ticking through his headphones. But Wood points out that this dialogue will have to compete with sound effects and music in the final mix, and needs to stand out.

"If you give it to us too loud, we can tone it down," says Lucas. "but if it's too quiet, we can't turn it up."

One particular stretch of difficult dialogue requires no reminders for McDiarmid to project—it's all top-of-the-lungs shouting. McDiarmid has performed the scene two times before—once in Sydney, where McDiarmid received an ovation from the crew, and again in Shepperton after the dialogue was altered.

And when McDiarmid's voice boomed in the otherwise silent confines of the studio, his years of stage experience came out in a commanding blast of words, which provoked another ovation, quieter only because of the small number of observers present.



THE SCORE BEGINS

After the theater lights have darkened and the rolling drums and fanfare of the 20th Century Fox and Lucasfilm logos have faded out, fans will brace themselves for that first triumphant blast of brass that signals the start of Episode III. The famous main-title theme is not what started off the scoring sessions held at Abbey Road Studios in February—like the filming process, scoring is rarely ever done in movie sequence. The first piece of music recorded for *Revenge of the Sith* was instead something six reels into the story.

Composer John Williams has written over 40 distinct cues, which were performed in the span of a few days with the London Symphony Orchestra, for the Episode III score. The recording order is delineated on an oversized printout that marks the title of the cue and the reel where it resides. These titles are more for internal use—they rarely make it to the liner notes of soundtrack albums because these cues are often combined and edited to make playable tracks. It's our guess that cues like "Boys into Battle" and "Palpatine's TV Set" will likely get renamed before public consumption.

The first day begins with "Padmé's Visit," the music that accompanies a tense and dramatic encounter between Anakin and Padmé. The young lovers have shed the starry-eyed innocence of Episode II, worn down by witnessing years of warfare and deception. Though the love theme from *Attack of the Clones* appears in this cue, there's a sense of desperation behind it, of time ticking away. Anakin's troubled nature is signaled by the creeping approach of the "Imperial March"—Darth Vader's theme from *The Empire Strikes Back*. The deep bass tones that lurk behind the love theme color the drama.

The next cue jumps to the early moments of the film, to the first lightsaber duel in a movie packed with many. It's the three-way rematch that sees Anakin and Obi-Wan squaring off against Count Dooku once again. The frenetic onscreen action is accompanied by aggressive combat music devoid of any familiar character-based themes. The percussive music, accented with cymbal hits, underscores the lightsaber attack, but it isn't particularly timed to each hit. To do so would be impractical given the intensity of the sound design that will accompany this lightsaber action.

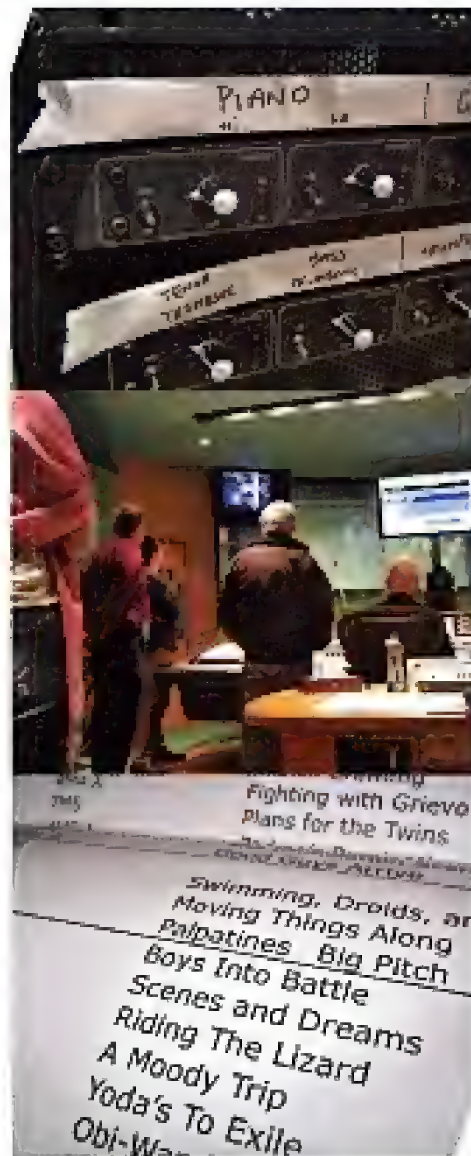
An angry roll of timpani accompanies the fight's denouement, silencing the orchestra in its wake. Then come some tentative strings, exploring the uncomfortable silence that follows.

"Can the clicks be louder," asks Williams of the control room. The assembled musicians all wear headphones that play a "click track," which is a series of timed clicks meant to keep them

all in the same beat. "They sound a bit wooly," says Williams.

Shawn Murphy, the scoring engineer, complies. He sits in the control room, carefully listening to the orchestra as they are recorded. He makes notes on any irregularities in the music, citing measures that need to be revisited.

Even in the heavily soundproofed confines of the control room, you can still feel the low vibrations.



After each take, Williams comes into the control room along with the principal musicians to hear what the microphones captured. From there, they can make adjustments for subsequent takes. Together, Murphy and Williams gauge each performance and determine how much to re-record. Rather than wear down the orchestra by recording entire cues again, they often target specific trouble spots, prompting the orchestra to replay certain

measures to be edited into the surrounding music. Still, sometimes the entire cue is re-recorded.

The next selection for the day is "Palpatine's Seduction." Even in the heavily soundproofed confines of the control room, you can still feel the low vibrations. The music covers a conversation between Anakin and Palpatine within the Chancellor's office. Those persons in the control room hear none of the dialogue. The picture that's played on a regular television monitor in the booth and on a relatively washed out screen on the scoring stage (projection in a fully lit room will do that) has graphical pops and streamers atop the image that are in sync with the click track.

A strong connection stirs between Anakin and Palpatine as voiced by the strings, while a bass drum is responsible for the tremors. By scene's end, the Emperor's theme rises—played here without a choir—with the luring strings continuing underneath, finally culminating in a growing cymbal roll that accompanies the scene wipe that takes us to Utapau and Obi-Wan's continued hunt for General Grievous.

"I love the dark stuff," says George Lucas, relishing the tones prevalent throughout this score.

Next up is "Heroes Collide," the much anticipated start to the duel between Obi-Wan and Anakin. A new theme, carried mostly by the brass section, follows the two Jedi as their duel takes them from an outside landing platform to the inside of an industrial facility. The music alternates between fast punctuation and sweeping strokes—not unlike the lightsaber duel itself. As is common in the final reels of a *Star Wars* movie, the action intercuts from one story to another. Those concerned about the action being compromised by cutting away needn't worry—what's playing opposite this duel is a confrontation just as big and anticipated, though it doesn't last as long, so the remainder of Obi-Wan and Anakin's battle plays through uninterrupted.

At one point in this cue, the music sounds almost exactly as it did in *The Empire Strikes Back*, when Darth Vader begins pummeling Luke with equipment he tossed telekinetically. In both that Episode V moment and this Episode III moment, we hear a grandiose presentation of the "Imperial March" with sharp brass accents.

Closing your eyes, you can still track the progress of the battle. The music holds to accommodate dialogue during the fight. When lightsabers lock and opponents stare at each other over crossed blades, the strings vibrate brilliantly, building the tension and drama. At one point during the duel, Obi-Wan and Anakin are caught in competing Force pushes, their outstretched hands locking a few centimeters apart. Here, the

elegant "Force" theme emerges from the frantic fighting, but it sounds pained, echoing the struggle.

Murphy notes that the sound quality of the loud percussion affects that of the rest of the orchestra, so Williams conducts the next take without percussion. As it turns out, even this huge stage is too small to contain the powerful drums. They may be recorded later, under different circumstances.

Lucas points out that this portion of the fight seems to be lacking an expected ingredient: the "Duel of the Fates" from *The Phantom Menace*. "That comes later, in the big duel," says Williams.

According to the schedule, those were the only four pieces slated for the day's recordings, but the orchestra continues, and four more cues are performed. "Another Happy Landing" is a short piece of music and the first cue to occur after the hectic pace of the chaotic space battle. Now, we can take time to peacefully introduce Coruscant and its skyline with a pageantry reminiscent of its first majestic introduction in Episode I. "Yoda's Fall" is a very brief piece, less than a minute in length, that underscores a specific action.

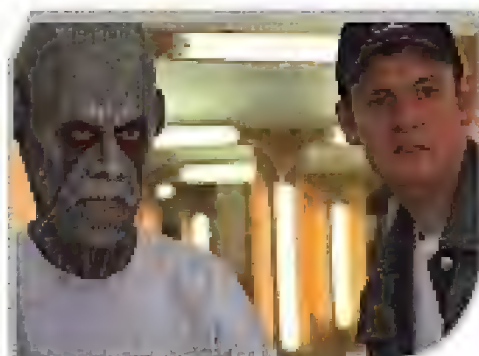
Next is "Revisiting Padmé," which covers the reunion of the lovers, Anakin and Padmé, in the film. It contains the familiar love theme from Episode II, but there's an interesting juxtaposition in tone. In a rough cut of the film, creepy temp music was inserted to an otherwise tame scene of tender exchanges. Here, in the final score, it's not as creepy, but there is an undercurrent of dark uncertainty. Padmé brings purity to it in the form of an unblemished woodwind recitation of the love theme that crescendos to the next wipe.



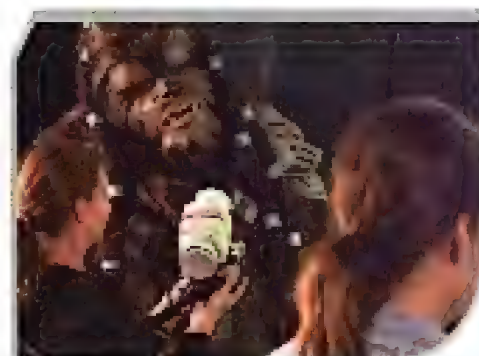
WEBDOCS

THE CREATURES OF EPISODE III

There's a galaxy full of fascinating life forms filling out the frames of *Revenge of the Sith*. Some were realized digitally, while other major beings and species were brought to life on the screen by the Creature Shop. The art of practical creature crafting is also an advanced one, benefiting from the latest innovations. In this Webdocs, visit the Creature Shop and have a glimpse of what went into the creation of Utapauans, Neimoidians, and more that will be seen in Episode III.



"We've all been brought up watching creatures and Frankenstein's monster and Wookiees, and we all like to kind of believe in that stuff a little bit. And I don't think anyone really grows out of that. And so when you're confronted by somebody, whether it be C-3PO or a real Wookiee standing there in front of you, you don't really think about it as being a technical thing anymore—you see a real character." —Dave Elsey, Creature Shop creative supervisor



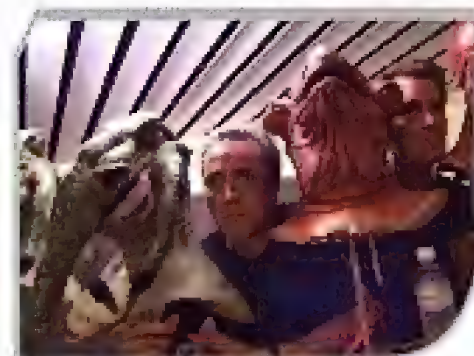
"We really liked trying to cover every area of creature effects, from prosthetics, animatronics, mechanics, fabrication, body suit, hair, feathers, fur—everything. It's really good because then you get to really follow through the whole design process." —Lou Elsey, fabrication supervisor



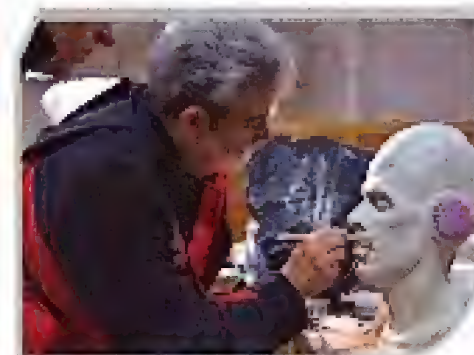
"The technology of the prosthetics has changed quite a lot. In *The Phantom Menace*, they had guys off camera listening to me speak the lines inside the head with a microphone and an ear piece. And then they would try to remote control the facial expressions, which were very basic.

Now, they've changed the motoring, so ["the masks"] have even more facial expressions. The second time around, they actually computerized the movement of the mouth and then I prerecorded [my lines], and the mouth moved depending on what I already recorded. So the lip-synching was already done for us. And they've already refined the mechanics of moving the facial expressions."

—Silas Carson, actor/Nute Gunray, Ki-Adi-Mundi



"In the past, people were willing to accept them opening and closing their mouth, and that would be enough to convince you that the puppet was talking. But people are so much more sophisticated than that now. They want the lips to actually form the words." —Dave Elsey



"Basically, I come from sort of inside the character. So for a while, I thought of things like the wisdom of a gorilla. There's this darkness around my eyes, my eyes are black. Even though they might be huge animals that could crush you to death, there's a wonderful tenderness and accumulated wisdom. And I was looking at that, and there's an element of that in the eyes, and there's aging in the face that reminds me of an old man. And all this complicated information sort of zaps through your brain and through the synapses. But then there comes a point in time when you go good-bye, and it all goes, and you just let it sit, and those elements just come spontaneously. So with the makeup artists' help and with George's help, I found myself sort of putting this character together." —Bruce Spence, actor/Tion Medon



PHOTORECEPTOR

FUTURE OF THE JEDI (1)

In his eventual destiny to return the Jedi order to the galaxy, Luke Skywalker (Mark Hamill) learns to rely less on his blaster and more on the Force.

DOUBLE DUEL (2)

Stunt double Bob Anderson wore lifts on his boots to become Darth Vader for the intense lightsaber action against Mark Hamill (Luke Skywalker) in both *Empire* and *Jedi*.

THE OTHER GREEN MEAT (3)

A Gamorrean Guard cowers as the rancor emerges from its pen. As described in the script, Luke's stolen blaster pistol lands near the Gamorrean, who then fires off some ineffective shots at the rancor. That particular effect was never completed for the film.

MOMENT OF TRUTH (4)

Palpatine's goading...a fallen Sith Lord...a Skywalker forced to make a choice...history repeats itself, but this time, the young Jedi rejects the promised power of the dark side.

ANAKIN COMES TOGETHER (5)

Director Richard Marquand observes as crew members prepare Sebastian Shaw for his unmasked appearance in *Return of the Jedi*. Some 20 years later, someone would rethink the inclusion of bushy eyebrows on a severe burn victim.

STAB IN THE DARK (6)

A blind man with a polearm could be a very dangerous thing to a bounty hunter.

HANGING WITH EWOKS (7)

With memories of peaceful Alderaan, Princess Leia (Carrie Fisher) finds it easy to make idyllic Endor a temporary home.

*Edited by Bonnie Burton;
content by Pablo Hidalgo*





VOL. 13

BANTHA TRACKS

BY THE FANS.
FOR THE FANS.



STAR WARS FANS ARE... READY FOR REVENGE

We've said it before, and we'll say it again: *Revenge of the Sith* is probably the most anticipated *Star Wars* film ever. And with all that anticipation comes preparation from *Star Wars* fans, who are doing what they can to enjoy the time between now and when the film premieres.

Bantha Tracks sees signs everywhere that we are more than ready for May 19. Some fans have tickets for gala charity screenings, ready to help out a good cause while they see the film just a little earlier. Others are planning to travel, flying to meet good friends for the midnight show in old, nostalgic locations. Still other fans have their house parties planned for both before and after that first screening. And yes...some are in line right now.

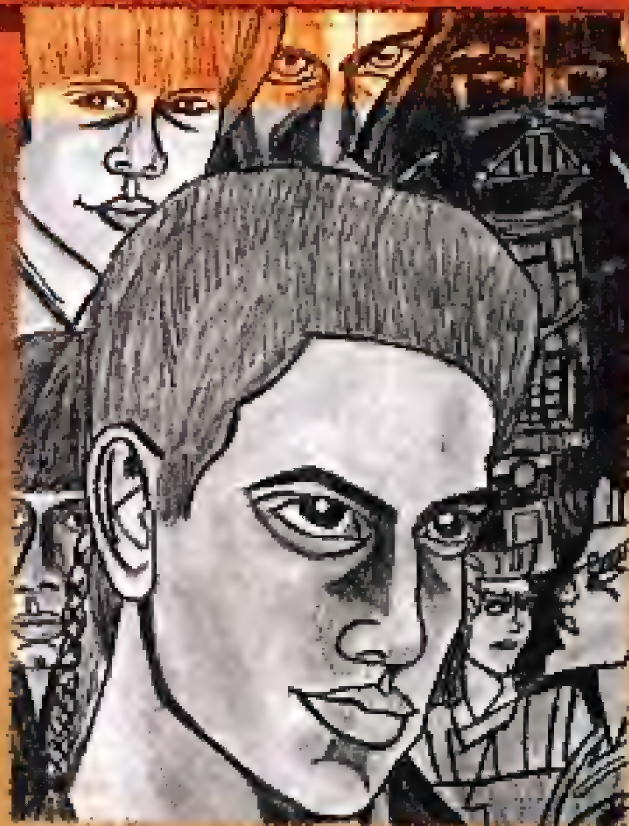
Anticipation is, in the end, all part of the fun. Here's a little celebration of the wait from the fans who are holding their collective breath, ready for *Revenge of the Sith*.



“Cody Duvall—with a little help from his dad, Derek—created not only a great clone trooper costume but also the speeder bike to go with it. Derek says friends and neighbors pitched in and had a great time helping out with the project.”



“Take my own chair to the theater, I will.” Andrew Siguenza of Everett, Wash., spotted Yoda headed south on I-5 toward Seattle. Looks like the right way to prepare for the theater trip!



"I wanted to share my artwork of my favorite characters," says Ana Torres of San Diego, Calif. "I'm so looking forward to the Star Wars convention and Episode III!"



< Star Wars Fan Club member Dwayne Thomas Smith of Windsor, Calif. first saw Star Wars at the age of four in 1977 and started drawing at that same time. "Star Wars has been sparking my imagination for over 25 years now," says Smith. "I owe a great debt of gratitude and thanks to all who have contributed to the Star Wars universe because it has been such a wonderful part of my life growing up, and it's now being enjoyed and passed to my three young children."



It wouldn't be a ramp-up to a Star Wars film without anticipation on the collecting front. Members of The Secret Sith Society of the Winston, Salem, N.C. Fan Force gather at their local Toys 'R' Us for one of their regular collectors' nights.



< Jacob McDonald, young son of photographer Joe McDonald, is certainly ready for the next Star Wars film to premiere in his galaxy!

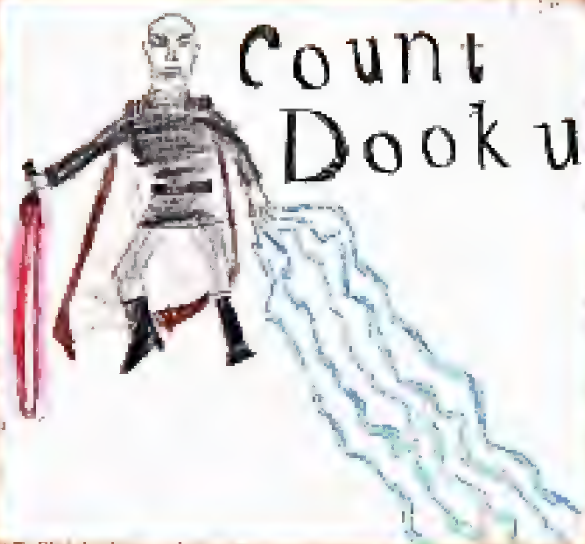
Anakin Skywalker

Episode: III

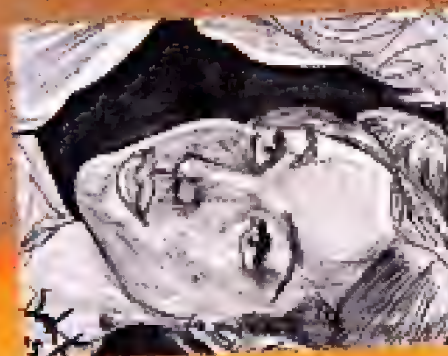


A Liam Byrd, age nine, is getting ready for Revenge by drawing pictures of Anakin Skywalker. Good job Liam, and may the Force be with you!

Count Dooku



A Ten-year-old Andrew Stack draws a great Count Dooku in action.



Josh Keating

Bantha Tracks
Mary Franklin Lucas
P.O. Box 10228
San Rafael, CA

A mail-in rendition of Padmé Amidala by artist Josh Keating



Aspiring comic-book artist and illustrator Matthew Lillis says he's inspired by the excitement building around *Revenge of the Sith*. The epic lightsaber battle to end all battles will no doubt inspire art that's both visually and emotionally striking.

REVENGE ON ICE

PANTHA TRACKS
BY THE FANS
FOR THE FANS

If, as the saying goes, revenge is a dish best served cold, then chilly artists on two continents had the right idea when they served up snow sculptures of Darth Vader, the iconic star of *Revenge of the Sith*.



Photo thanks to YUSUO CHIKURA

• Darth Vader presides over one of the many city squares that served as a setting for the Fantastic Sapporo Snow Festival in February. Members of the Japanese 501st Legion braved the winter weather to stand guard and to make the striking a photo opportunity even more impressive. A sculpted R2-D2 remained plucky even in the face of so much Imperial force.



◀ When the snow was "perfect for packing" one weekend, Lillian Sorro spent a day fashioning "Darth Frosty" in Rockaway, N.J.

FAN TASTIC

The 501st Legion Welcomes New Honorary Member



Members of the 501st Imperial Costuming group are no strangers to the pages of *Bantha Tracks* and certainly no strangers to Star Wars events around the world. For years, the group has worked hard to bring cheer to sick kids, added color to Star Wars premieres, and volunteered their time at conventions and big events like *Star Wars Celebration III*.

The group has achieved worldwide recognition and admiration, but there had long been one thing they hoped to add to their list of triumphs.

"The 501st has wanted to add George Lucas to our honorary members list since we first started doing honorary members," says Damien Metz, executive officer of the 501st Neon City Garrison in Las Vegas. "That's somewhere in the neighborhood of four years now."

The group found their opportunity when they were invited by Lucasfilm to participate in Sho-West, the annual convention of movie-theater owners and operators that's held in Las Vegas. Now, Lucas would be attending the convention

to make a presentation and receive the Galactic Achievement Award for the impact of his *Star Wars* movies.

"This was a huge pat on the back for us because we had never before been requested to be involved with George directly," says Metz. "We had been asked to participate in other events that were more indirectly related to Lucasfilm."

Members of the Neon City Garrison as well as troopers from southern California were to attend and help out at the event, and they started discussing the rare opportunity of inviting Lucas to become an honorary member.

"Being a once-in-a-lifetime opportunity, it was agreed upon by our leadership that we would attempt to present it but only if given a prime opportunity and in front of other legion members," says Timothy Anadon, commanding officer of the Neon City Garrison. "The 501st Legion has always had a high standard of professionalism, and we wanted to keep this professionalism no matter how excited we were to meet him."



The award signifying George Lucas' honorary membership in the 501st reads: "The creative 'Force' behind the Force without whom we would not exist. In appreciation of your contributions to the *Star Wars* legacy, George Lucas is welcomed as an honorary member of the 501st Legion Fan Organization."

Metz designed the unique and stunning award, and produced it in acrylic on a laser-cutter in his garage. The group received their chance to present Lucas with the award and honorary membership, which the filmmaker graciously accepted.

"Mr. Lucas thanked us, and regarding the award, he commented, 'Must have taken someone quite a bit of work to create,'" recalls Metz.

"He was soft spoken and kind," adds Anadon. "For being a man of his position and power, one would not know it. A simple 'thank you' was all that was needed."

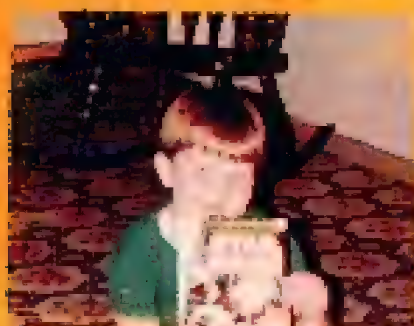
EDITORIAL

Celebrating Celebration

As I sit down to write my editorial for *Bantha Tracks*, the first night of **Celebration III** is exactly four weeks away. Twenty-eight days. A mere 672 hours, which is not much time considering that this **Celebration** should be the "Star Wars Party of a Lifetime" as we've been calling it. We may have been working on it for more than a year, but in these last few weeks, the guests, the schedules, the entertainment, the logistics—everything seems to suddenly pull together and need concentrated attention.

Twenty-eight days from now, we'll be reaching the grand finale of the Opening Ceremonies. Steve Sanawest and I have been plotting ways to kick off the **Celebration III** weekend, and at this point four weeks hence, we'll know how well we succeeded.

The Way We Were



Artist Thomas Hodges, who illustrates the "Reversal of Fortune" daily webstrips for starwars.com, remembers clearly the day his father brought home his first collection of Star Wars comic books.

"I just remember my dad coming home from work with the first four issues, which I still have right," says Hodges. "He said, 'Read them and take care of them.' The movie and that first set of comics changed my life!"

The irony is that when you pick up this magazine and read this editorial, **Celebration III** will be a memory. Here's hoping it's a memory that attendees will use to mark a time in their lives for years to come. "That was the year we went to **Celebration III**..."

As the final weeks race past and work days stretch into nights, those of us intimately involved in production may be tempted to forget exactly what it is we are celebrating. Endurance? Caffeine? The mute button on the phone?

None of the above as it turns out.

Truthfully, it's not hard to remember what **Celebration III** is all about:

- **Community.** I cannot count the number of fans who told me how much they are looking forward to spending a weekend celebrating the Star Wars saga with their friends and with other fans from all over the world. They'll share their love of the saga while they wait in line opening day, take part in makeup demonstrations, play Star Wars trivia, admire the amazing Lucasfilm Archives exhibit, share their skills through fan-produced panels, or work hard as volunteers. To many, **Celebration III** seems not about sitting back and being entertained as much as discovering opportunities to have fun with other fans.
- **Fun.** There's really nothing better than a big group of Star Wars fans having fun. Who else but them could come up with the Stormtrooper Olympics, the R2-D2 Obstacle Course, the Costume Cabaret, building the Death Star in the Pan Fier Hall, or showing off their Star Wars tattoos?
- **Creativity.** The Star Wars artists who created work specifically for the **Celebration III** art show and the amazing costumers who competed in the competitions put their best creative efforts forward for thousands to enjoy. And speaking of creativity, how about the saga three ways? The One-Man Star Wars Trilogy, Star Wars: Musical Edition, and Star Wars Trilogy in 30 Minutes.

• **Joy.** Rick McCallum takes the stage, and scenes from *Revenge of the Sith* leap onto the screen through digital projection. The collective intake of breath—and the expressions on the faces of the fans—says it all.

• **The Saga.** And in the end, the Star Wars saga goes on. **Celebration III** may be a memory, but Star Wars and the Star Wars community of fans is very much alive and well. We plan to build on that legacy and on the saga itself for years to come.

Now why are you standing there reading? Go get in line for *Revenge of the Sith*!

Get in the Track!

Mary Franklin
Mary Franklin
Editor, *Bantha Tracks*



GO TO STARWARS.COM FOR MORE BANTHA TRACKS



Bantha Tracks Submission Guidelines

Any original art, wordless art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official Star Wars Fan Club. Send electronic files to banthatracks@insidestartrek.com, or send your snail mail to: *Bantha Tracks*, c/o Mary Franklin, Lucasfilm, P.O. Box 10228, San Rafael, CA 94912.



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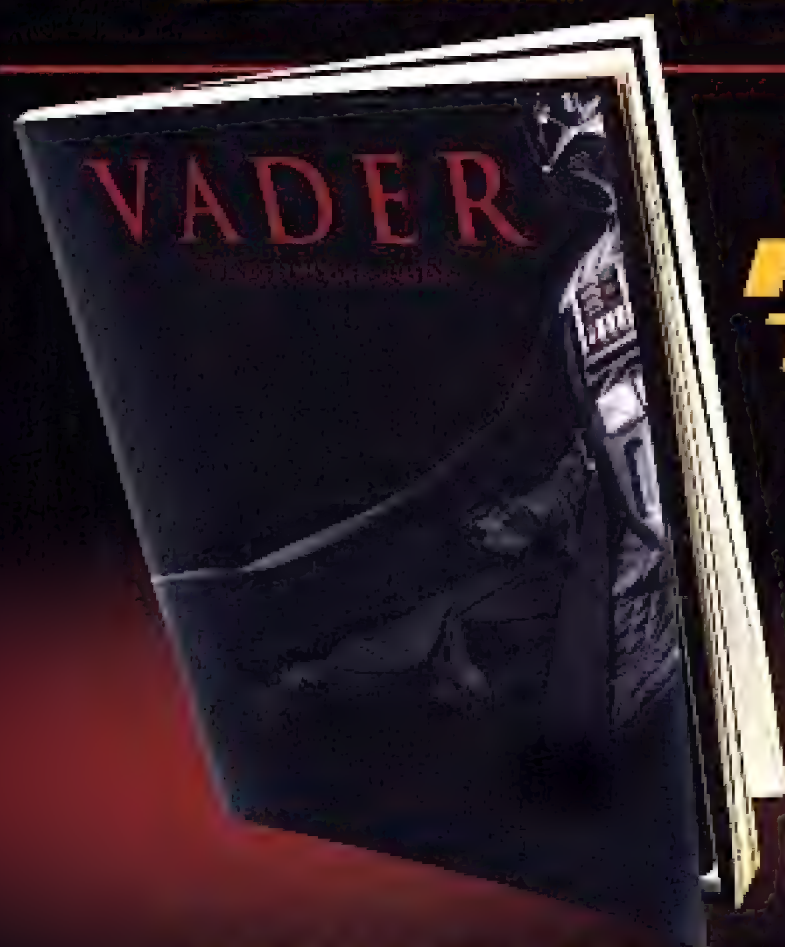
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(prototype pictured)



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COLLECTOR'S PICKS

#1



Name: Kevin LaNeave

Job: Visual Effects Editor (feature films)

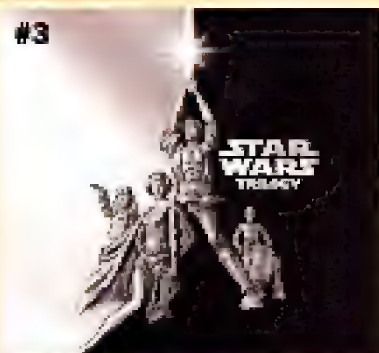
Collecting Star Wars since: 1977

Favorite area of collecting: Life-size statues, theatrical movie posters, and autographs

Favorite Star Wars collectible: A one-of-a-kind, entire saga cast and crew-signed movie poster. I have traveled the globe acquiring signatures in person for this unique quest—from California to Australia! It's my "Holy Grail."



#3



#4



#5



#2



#1 **Star Wars Eight-Piece Magnet Set** \$35.00

"These surprisingly detailed and well-crafted magnets are great additions to anyone's refrigerator. The R2-D2 and stormtrooper are my favorite. The character sculpt was done by the same company (Kotobukiya) that manufactures the impressive vinyl statues from Japan." ☆

#2 **Darth Vader Football Jersey** \$109.99

"Ever since I saw Steve Sansweet wear a baseball 'Sith' jersey at the San Diego Comic Convention in 2004, I thought the idea of having *Star Wars*-related sports apparel would be a neat idea! And when I learned of the black football jersey with the number 77 on it and VADER on the back, I knew I would love to wear that!" ☆

#3 **Star Wars Trilogy**

Collector's Edition Soundtrack \$59.98

"Where would we all be without the music from the maestro—John Williams? This CD collection contains the priceless collection of musical themes we all associate with the original classic trilogy. Listening to these tunes brings back fond memories." ☆

#4 **Limited-Edition Bronze Yoda Statue** \$15,000.00

"Larry Noble created this piece. I remember a smaller bronze statue offered about 15 years ago from the Fan Club, but the idea of having one now cast in life-size proportions is incredible. I have seen several of these in person, and it is truly a work of art. Perhaps one day I'll get one to add to my collection of life-size statues!" ☆

#5 **Anakin Episode III FX Lightsaber** \$119.00

"If you've ever wanted to hold a film-like lightsaber in your hand, this is about as close as you can get to the real thing. Not only is the 'saber very accurate to the actual film prop, but the sound effects and light-up blade also make this prop replica a force to reckon with—only true Jedi Knights need apply." ☆

WHAT'S NEW

A



B



A New Hope Framed Film Cel \$79.99

Capture a moment in cinematic history with this limited-edition film cel from *A New Hope*. ☆

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This poster for The Art of Star Wars exhibit in Japan includes many of the models used for the original trilogy. ☆

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C



E



D



EPISODE III MOVIE GEAR



- A "Anakin/Obi-Wan Duel" Water Globe \$59.99**
This detailed globe includes a partially removable helmet to view the epic duel inside! (prototype pictured)

- B Episode III Theatrical Poster \$19.99**
The original double-sided *Revenge of the Sith* launch poster! ☆

- C Episode III Movie Poster Sport Mug \$16.99**
A 25-ounce glass mug featuring the latest *Star Wars* masterpiece by Drew Struzan (prototype pictured) ☆

- D Sculpted Mug Set \$34.99**
Set of three mugs depicts the Vader, Yoda, and Grievous personas in 3D!



- E Star Wars Logo Hat \$15.99**
Chemical wash-style *Star Wars* logo hat with velcro strap (prototype pictured)

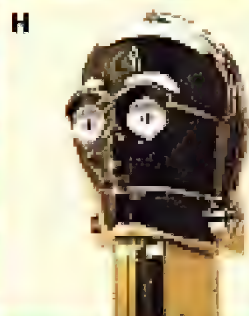
- F Obi-Wan Kenobi Scaled Replica Lightsaber \$35.00**
.45-scale reproduction of Obi-Wan Kenobi lightsaber from Episode III (prototype pictured)

Yoda Plastic Lunch Kit \$12.99

- G** This collectible plastic lunchbox with insulated sport bottle features Yoda in anime style.

Giant C-3PO PEZ Dispenser \$29.99

- H** 12-inch C-3PO has light-up eyes and plays authentic dialogue and the *Star Wars* theme song.



EPISODE III MOVIE GEAR



A Episode III Poster Art Adult T-shirt \$16.99
The theatrical poster art for *Revenge of the Sith* adorns this high-quality T-shirt. ☆

B General Grievous Standee \$29.99
Bring home the newest Star Wars villain with this life-size General Grievous standee.

C Star Wars Racing Jeff Gordon Adult T-shirt \$22.99
Star Wars meets NASCAR with this Adult Jeff Gordon Yoda-themed racing T-shirt. (prototype pictured)

D Star Wars Racing Elliot Sadler M&M Hat \$29.99
Star Wars meets M&M's with this fun Elliot Sadler racing hat.

E Episode III LEGO Keychain Set \$19.99
This new keychain style from LEGO features Yoda, Darth Vader, Chewbacca, and R2-D2.

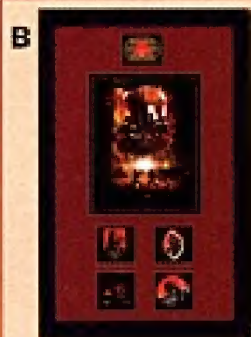
F Episode III Blaster Assortment \$79.99
Reenact the epic battles of *Star Wars* with these fun toy blasters complete with sound effects!

G Darth Vader Popcorn Popper and Cart \$2600.00
A great addition for home entertainment. You'll always have fresh popcorn in Sith style!

H Episode III Unleashed Three-Pack \$69.99
This artist-interpreted sculpture set includes Anakin, Obi-Wan, and General Grievous.



MORE MUST HAVES



A Darth Vader Figural Mug \$19.99

B Darth Vader Framed Pin Set \$110.00

C C-3PO Collector's Mask \$59.99

D Star Wars: Episode III Revenge of the Sith Video Game \$49.95 (for the PS2 and Xbox)

E Episode V Framed Double Film Cel \$79.99 ☆

F Darth Vader Mouse Pad \$9.99

G Star Wars Jeff Gordon 1:64 Scale Die Cast Car \$7.99

H R2-D2 and C-3PO Mini Plush Dolls \$9.99 each

I Hasbro Basic Lightsabers \$11.99 each

J Collectible Clone Wars Watch \$105.00

K Mr. Potato Head Darth Tater \$11.99

L Star Wars Visionaries \$17.95

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VS.

OBI-WAN KENOBI



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UNLEASHED

STAR WARS

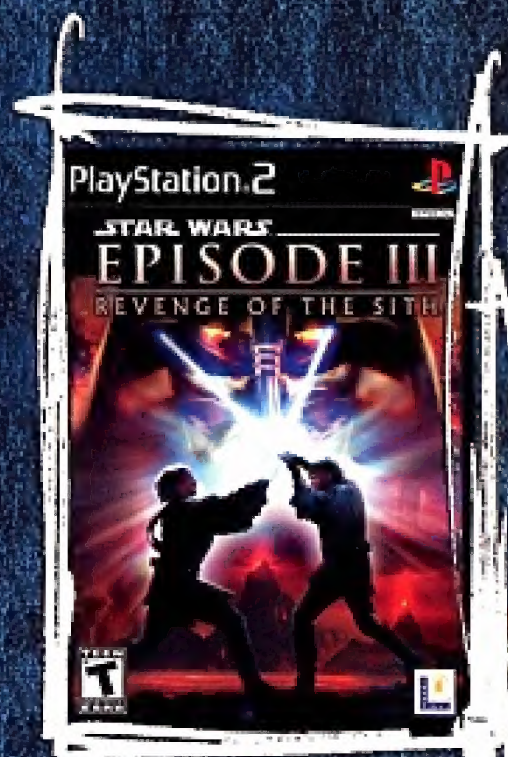
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